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# The ART NEWS

VOL. XXX

NEW YORK, DECEMBER 26, 1931

NO. 13 WEEKLY



"DEUX JEUNES FILLES À LA FENÊTRE"

HENRI MATISSE

*Included in the exhibition of paintings "Since Cézanne," opening December 28th at the Valentine Gallery, New York*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 26, 1931

## St. Louis Museum Installs a Fine Gothic Section

**Oak Stairway from Morlaix  
Outstanding Feature in New  
Department Opened to Public  
On December 8.**

ST. LOUIS.—In pursuance of a policy established by the installation of the English, French and American period rooms, the administrative board of control of the City Art Museum now presents to the citizens of St. Louis a Gothic unit which, while not in its entirety an original period interior, brings together in a sympathetic setting the most important late medieval objects in the museum's collections. To complete this grouping, four representative fragments of Gothic stone architecture have been acquired in addition to the oak staircase from Morlaix, which is perhaps the finest complete unit of Gothic wooden architecture in the country today.

This staircase with its branching balconies was removed from 14 Grand Rue, Morlaix, a town in Brittany not far from Brest, where it was constructed probably early in the XVth century. It is generally considered to be the finest of a number of such structures peculiar to the town. Particularly subject to attack from across the English Channel, Morlaix was compelled to keep within the protection of its walls, and building space was necessarily limited. In consequence, houses of four and five stories were developed. To gain access to the front and rear rooms of the upper floors, an open stair court of about the same area as the adjoining rooms was left between them, this court being itself used as a living-room. In early days, according to tradition, the weather was kept out by awnings or wooden shutters at the height of the roof which were later replaced by glazed skylights. These staircases naturally became the main feature of these houses and received a degree of elaboration usually reserved by the Breton for his church.

The most striking feature is, of course, the newel post, in this instance some thirty-eight feet high and made out of one piece of timber. High relief sculptures of St. Barbara, St. Catherine, the Virgin and the Christ within niches adorn its successive stages, and figures of St. Peter and other saints mark the junction of the balconies and the stair proper.

Another unusual element is a Gothic screen which adjoins on the ground floor a built-in Renaissance buffet of late XVth century design. Attention should be called to the great beauty of many of the pierced and traceried panels of the screen, which, it has been suggested, was designed to conceal a washroom. The stairway has been reconstructed in a setting of half timber work, following a precedent given by a drawing of this identical stairway made early in the XIXth century.

At the end of the court opposite the stairway an original late French Gothic doorway with an elaborate coat-of-arms from the church at Chefboutonne, Deux-Sevres, has been in-

(Continued on page 6)



FEMME ASSISE (1927)

Included in the "Since Cezanne" exhibition, now on view at the Valentine Galleries.

By PICASSO

## COFFIN SUCCEEDS R. W. DE FOREST

Since the death of Robert W. de Forest last May there have been various speculations and reports as to who would be chosen as the next president of the Metropolitan Museum of Art. First, the news came out that J. P. Morgan had been selected. Then Clarence Mackay was named. The matter was settled last Monday, December 21, when the board of trustees elected William Sloane Coffin. At the same time Myron C. Taylor, well known financier, was appointed vice-president to succeed Mr. Coffin in this office, which he had held after the resignation of the Hon. Elihu Root last year. Mr. Coffin is a member of the firm of W. & J. Sloane and a brother of Dr. Henry Sloane Coffin, distinguished president of Union Theological Seminary.

(Continued on page 6)

## Friedsam Bequest Formally Accepted By the Metropolitan

As the first act of its newly elected president, John Sloane Coffin, the Metropolitan Museum of Art has officially accepted the Friedsam bequest, which will be placed on view November, 1932. Consisting of 135 famous paintings and 200 rare objects of art, the museum will be able to make temporary loans and to exhibit individual items from the collection as a whole. This important ensemble was secured from Francis Kleinberger.

## JANUARY SALES DATES ANNOUNCED

Four collections will go on exhibition at the American-Anderson Galleries on January 1. One of them is Part II of the famous early American glass collection of George S. McKearin of Hoosick Falls, N. Y., replete with rare items. Another is a fine choice one-session rug sale, consisting of antique Oriental rugs, the private collection of a prominent Boston connoisseur. The third is a one-session sale of early American furniture and decorations, one hundred important items, the property of Israel Sack. The fourth is another one-session sale comprising the autograph collection of W. Stillson Hutchinson of New Canaan, Conn., Americana from the library of Clyde C. Rickes of La Porte, Indiana, with additional first editions and autographs. Full information on these sales will be published next week.

## Rivera Frescoes Seen at Museum Of Modern Art

**Representative Works Reveal Influences Culminating in the  
Strength and Splendor of the  
Artist's Latest Frescoes.**

By RALPH FLINT

For its second session of the current season the Museum of Modern Art provides us with very much of a *tour de force* in exhibiting by bringing Diego Rivera all the way from Mexico City to New York to execute a special series of frescoes. For the past several weeks Rivera has been closeted in a special suite in the Hecksher Building far from the madding crowd where he, together with his two assistants, has been engaged in the intricate rites of *buon*—or true—fresco. It is not a little of a task to assemble a representative showing of the paintings of this modern Mexican artist whom his countrymen regard as something of a hero and a god; but it is marvel indeed that he could be induced to produce within our very midst a series of bona fide frescoes that would illustrate the strength and splendor of his finest period.

Frances Flynn Paine, whose knowledge and appreciation of Mexican culture and accomplishment is unique, has been the driving force behind this exhibition, boldly dragging Rivera away from his as yet unfinished decorations in the National Palace in Mexico City, against bureaucratic disinclination and indifference. However, with Rivera once aboard the *S.S. Moro Castle* and a proper supply of lime and colors along, Mrs. Paine felt fairly confident that her ambitious scheme would succeed. And so it has, except for a slight hitch on Rivera's time schedule which prevents all seven of the projected frescoes being in place for the grand opening. As it is, he is working through many a long night session, covering the remaining plaster panels with those splendid shapes that he knows so well how to stamp into the moist plaster; and the museum will hold an additional vernissage within a fortnight or so to herald the completed task. Here is, indeed, the fine spectacle of a museum turning patron of the arts and bringing into being not only a series of decorations of the first importance, but also providing a demonstration of a new-old process of painting that deserves more than a passing investigation.

In fact it was the sudden call of the old Italian process of true fresco—that mode of painting so cultivated in the great days of the Italian painters whereby the design is impregnated into the fresh plaster and so locked up irrevocably against all change—that brought Rivera out of his mixed middle period of European tutelage and investigation—and gave him the direct clue to finding his real self and style. In the group of works selected for this exhibition we trace the various influences that came into Rivera's pre-fresco painting to give it color and direction, and we see him turning this way and that—now shadowing Zuloaga, now emulating the cubists—in his restless search for the direct cut to his own innate style. But his own development, both artistically and sociologically, was fortu-

(Continued on page 7)



## Coffin Elected New President Of Metropolitan

(Continued from page 5)

After the meeting of the trustees on Monday, a statement was given out to the effect that the election of Mr. Coffin "indicates no break with the established policy of the past." And Mr. Coffin himself is quoted as saying:

"It was my good fortune to spend many hours with Mr. Robert W. de Forest, discussing his policies and plans for its future. On account of this intimate knowledge, upon Mr. de Forest's death I was asked by the trustees to serve as acting president. It is obvious that the election today indicates no break with the established policy of the past, but rather a continuous development upon the foundation so well laid by Mr. de Forest and his associates.

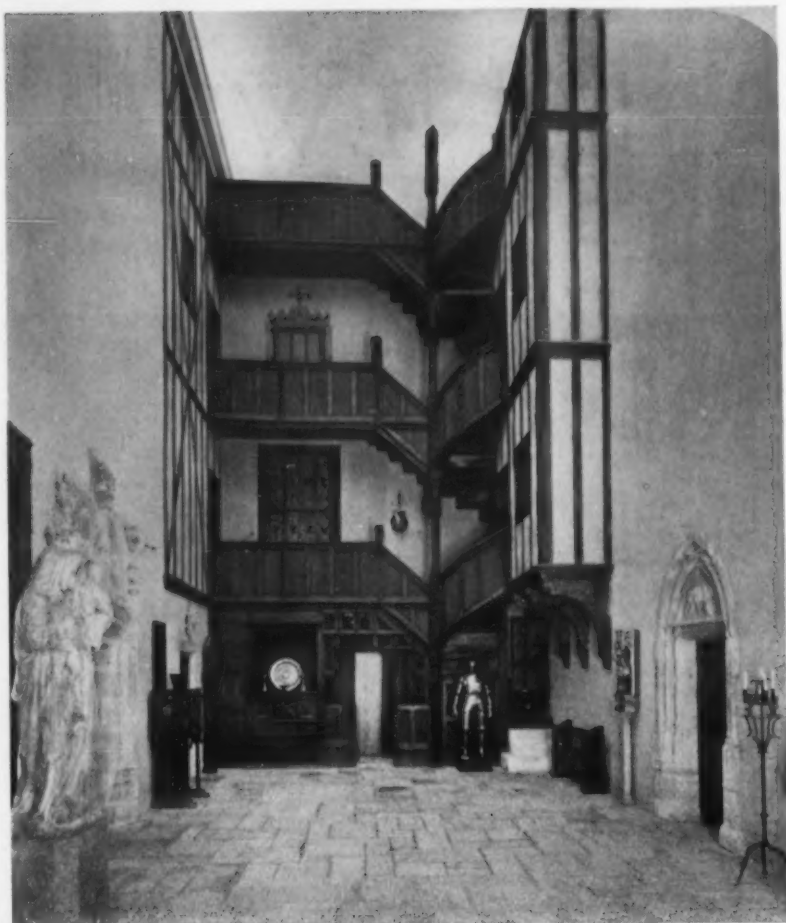
"However, new demands and new opportunities call for new work in a number of important fields. Next month at the annual meeting of the corporation it may be possible to indicate some suggestions for future development. The rate at which we can progress must, of course, be contingent on the support given to the museum by the people of New York. Many of our most generous friends have died in the past year, but we are confident that many new friends will enable us to carry on an enlarged work and to render more efficient service in the future."

Mr. Coffin's interest in the Metropolitan Museum has been of long standing. "He became a fellow for life in 1921," reads the announcement, "and was selected a trustee in 1924. Since then he has taken an active part in the administration of the institution, as a member of the executive and finance committees, and also as treasurer following the resignation of Howard Mansfield in 1930. He has also served on numerous appointive committees, including those on American and European decorative arts.

"Mr. Coffin's special interest in the decorative arts has been expressed by various gifts to the museum, notably of a collection of printed textiles. His generosity also made possible the publication by the museum of a translation of Henry Clouzot's *Painted and Printed Fabrics: The History of the Manufactory at Jouy and Other Ateliers in France*."

Mr. Coffin, who was born in 1879, is a graduate of Yale; he is the founder of the Arts in Trade League; he has been president of the Child Education Foundation, also president of the City Mission Society, vice-president of the City Housing Corporation and a trustee of the Presbyterian Hospital. And he is a member of the Yale Club and the Groller Club.

Mr. Taylor, who was the only member of the board absent when he and



THE MORLAIX GOTHIC COURT, SHOWING XVITH CENTURY STAIR

This fine interior, recently acquired by the St. Louis Museum, was officially opened to the public on December 8.

Mr. Coffin were elected to their present offices, was born in Lyons, N. Y., in 1874. He is the director of many corporations, including the First National Bank of New York, the New York Central Railroad and the American Telephone and Telegraph Company. After the death of Judge Elbert H. Gary in 1927, he was selected as the head of the finance committee of the United States Steel Corporation. He is a trustee and member of the finance committee of the Mutual Life Insurance Company of New York and a member of the board of trustees of Cornell, of which he is an alumnus. In addition to his many gifts to the Metropolitan Museum, other benefactions include \$1,500,000 for the Cornell Law School and an endowment for graduate fellows of the department of musical education of the American Academy in Rome. Mr. Taylor is a member of the Society of Colonial Wars, the St. Nicholas Society and the Sons of the Revolution. He is president of the New York Genealogical and Biographical Society, a director of the Metropolitan Opera and Real Estate Company and the Association for Improving the Condition of the Poor.

The next meeting of the board of trustees of the Metropolitan Museum will be held on January 18. There still remain to be filled the vacancy left by the death of the late Edward F. Robinson as director and those of five trustees.

Those who were present at the last meeting included George Blumenthal, R. T. H. Halsey, Edward S. Harkness, Horace Havemeyer, Arthur Curtiss James, Lewis Cass Ledyard, Clarence H. Mackay, Howard Mansfield, Henry Sturgis Morgan, J. P. Morgan, William Church Osborn, George D. Pratt, Henry S. Pritchett and Elihu Root.

## St. Louis Museum Installs a Fine Gothic Section

(Continued from page 5)

stalled, as has also a stone window-frame of the transitional style of the early XVth century from the region of Vendome.

The entrance to Gallery 16 is formed by a late Gothic doorway, likewise of the pinnacled type bearing the coat-of-arms of the owner or donor on the lintel. Opposite this is a somewhat simpler but fine door of the late XVth century from the region of Cosne, Nievre.

In addition to these recent acquisitions, the court gives a proper setting to the museum's early XVth century Brussels tapestry of "Daphne at the Temple of Latona" and the XIVth century Gothic oak chest acquired from the Figdor collection. The monumental "Virgin of Meaux" and a lesser XIVth century polychromed figure of the same subject find places on the opposite wall where two Gothic wooden doors, long in the museum's collection, find a permanent setting. A fine example of early Renaissance paneling in the form of a door has also been installed in the space afforded by the first balcony of the staircase.

For the planning and carrying out of this entire installation the museum is indebted to Mr. Louis LaBeaume, president of the board of control, who has given most generously of his time and skill to its creation.

## BROOKLYN TO SHOW MINIATURES

The Fourteenth Annual Exhibition of the Brooklyn Society of Miniature Painters will be held at the Brooklyn Museum from January 25 to February 22, inclusive. The exhibition will consist of original miniature paintings which have never before been publicly shown in Brooklyn. Out-of-town contributions may be sent direct to the Brooklyn Museum, care of Mr. Herbert B. Tschudy, to be received on or before Thursday, January 14. The jury of selection will comprise Margaret Foote Hawley, Alexandrina R. Harris, Clara Louise Bell and Mable R. Welch.

## STUTTGART FIRE DAMAGES CASTLE

STUTTGART.—The entire Fire Department was called out as flames swept the east wing of the "Altes Schloss," a palace built in 1570, and threatened a museum of antiquities on December 21. The fire, reports *The New York Times*, started in the ceiling of the second floor in the east wing, and consumed two upper floors. It fed rapidly on the ancient timbers, and soon spread toward the west wing. Firemen succeeded in bringing the blaze under control, however, and most of the objects of art except a collection of textiles were saved.



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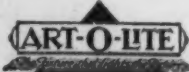
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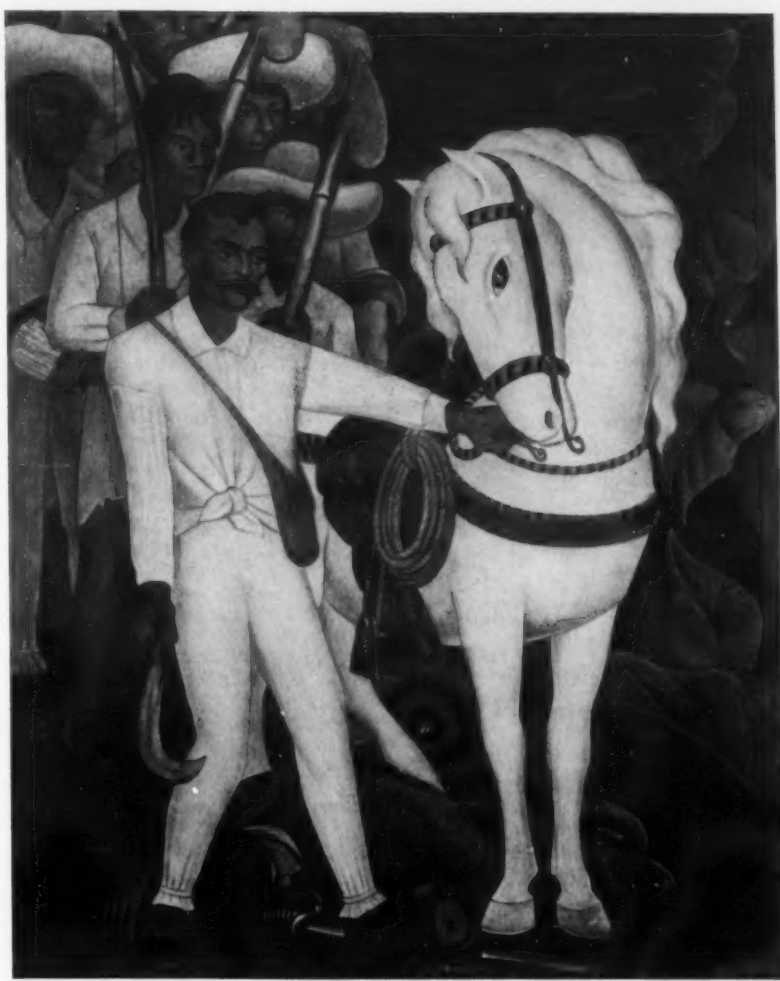


## RIVERA FRESCOES IN FINE EXHIBIT

(Continued from page 5)

nately more or less predestined by the force of his own Mexicanism. At first Rivera, now in the full force of his powers and one of Mexico's leading luminaries was unwilling that his earlier work be shown in New York, preferring to stress the fully fashioned nationalistic art that has come so fruitfully to a head in his work of the past decade.

In this last phase of his career Rivera illustrates one of those happy coincidences in the history of art when a great pictorial genius flourishes in accord with, and for the expression of, a great national spirit. The modern movement in Mexico has Rivera for its head and fount and it is part of his art, that his full blown sense of form and his felicitous mode of fresco painting have combined to give utterance to epical interpretations of his country's renaissance. One can pass by much of Rivera's work as purely secondary to the unique fusion of design and pictorial intention of the frescoes. The oils seem heavy and lumbering in comparison, and the encaustic experiments are hardly important enough to consider as a special phase of the artist's work. His drawings and water colors are in many cases free and fired with a fine enthusiasm, and I found the cartoons of heads and hands in sanguine singularly imposing. But they all lead up finally to the frescoes, in which the full stature of the man is so revealingly measured. Here, Rivera has come into his own as few men of our day and generation, and it is manifestly unfortunate that we have not first hand evidence of the many series of frescoes that he has done in various parts of Mexico. It is doubtless the noblest technique of all, this ancient process of painting on plaster, for it requires a special sureness of hand and decorative intention to maintain the tricky processes of true fresco which allow no retouching or correction, once the work is launched, and which restrict the artist to the simplest palette. He is, perforce, obliged to work in the grand manner, for mediocrity and limitations stand out in fresco like the proverbial sore thumbs. Rivera has taken for three of his frescoes, designs that he used in his various Mexican commission, and liberally freshened them for these New York panels. I recently had the pleasure of watching him working one afternoon and of examining carefully the various elements of his craftsmanship, and I can assure you that he is indeed a master of his medium and that it exactly suits the large sim-



"ZAPATA, THE AGRARIAN LEADER"

By RIVERA

This important fresco is included in the Rivera exhibition now on view at the Museum of Modern Art.

plicities of his nature and the gigantic capacities of the man when it comes to the actual physical side of such a taxing method of painting.

But whatever the difficulties, the rewards are fully commensurate, and there are perhaps no tonal accomplishments to compare with the fine luminous results of true fresco where the luminous plaster lies squarely back of every tone giving it an enduring vivacity and charm. The egg-shell whites possible in the medium are unrivalled, and the simple earth and mineral browns and greens and reds glow with a hidden fire. I have to admit that these panels looked better in Rivera's workroom where they were seen free of the walls, for they are manifestly not to be shown as easel pictures are. They need an architectural setting of measured stone or other appropriate material, rather than a conventional gallery backing.

But even then, one can hardly fail to appreciate the splendid designs that Rivera has given us in his "Agrarian Leader, Zapata," "Sugar Cane," or "Liberation of the Peon." There is great strength and a full conviction in the figure of Zapata standing beside his white horse, while the general manipulation of the crowded design in "Sugar Cane" is as free and colorful as a symphonic scene by Brahms. The tender pathos and dramatic intensity of the "Liberation" panel is distinctly Glottic in quality and it is doubtful if anything as poignant as the peon's drooping form has been done in paint in our time. When the full series is finally assembled I shall dwell upon this special phase of Rivera's work again, but in the meantime I can only urge all art lovers to make a special point of investigating the stimulating work of this modern Mexican master.

## BOSTON RECOVERS RARE INCUNABULUM

BOSTON.—Some months ago, a rare *Book of the Hours* purchased in Paris by the Boston Museum of Fine Arts mysteriously disappeared at the Croydon aerodrome. At last, it has been recovered, and now the valuable little XVth century volume is to be found in the print department of the museum.

Henry P. Rossiter, curator of prints at the Boston Museum, reveals the full incredible story. On the day following the Rahir sale last May, this small octavo volume in its morocco slip case, was given to a well-known French shipping firm to be forwarded by air-mail to London. When the parcel was opened in London, the leather case was empty, whereupon the insurance company and the police were at once asked to investigate. By comparing the weight of the package when it left Paris with its weight on arrival at Croydon, it was established that the volume had reached England. Several weeks elapsed, and just as the police believed they had sufficient evidence to warrant an arrest, the museum's representative in London received a telephone call from Paris to say that the missing volume had turned up at the Gare de l'Est. Briefly, this is what happened. When the customs officers had completed their examination at Croydon aerodrome, the parcel containing the *Book of the Hours*, was left to be repacked by the man on duty. In some manner the book fell into an adjoining cardboard box, addressed to a firm in London, who specialize in ready-made men's suits. It seems that a Frenchman living near Paris was sending back two coats to have the sleeves lengthened. Since it is not unusual for customers to leave personal articles

## ODIOT SERVICE BRINGS 88,720 M

BERLIN.—The most interesting item in Graupe's sale of the Friedrich Leopold collection was the *vermeille* dinner set, formerly the property of Napoleon's mother, Madame Laetitia Bonaparte. It was a pity that this splendid service, preciously wrought by the Frenchman Odier was scattered to the four winds, there being no buyer interested in acquiring the whole lot. The French dealers who were present did not evidence as much interest as was expected. The pieces were sold singly, the highest price being M16,600 for a pair of tureens richly adorned with appliques in relief. A pair of candelabras fetched M3,700, a pair of wine-coolers M2,200, a cabaret for vinegar and oil M1,000, a pair of round plates with covers M1,300 and a pair of fruit dishes M4,600. The total amount attained for the whole set was M88,720. —F. T. D.

in the pockets of clothing to be altered, a book in a Frenchman's parcel caused no surprise. And, of course, it was enclosed with the coats when the alterations were finished. At the Gare de l'Est, a customs officer reopened the box and discovered the book.

Again the fine hand of coincidence: the customs official was a close personal friend of the book expert, Monsieur Francisque Lefrancois—the identical Monsieur Lefrancois, in fact, who had compiled the Rahir sale catalogue and who had attended the Rahir sale in his official capacity. Seeing the Rahir ex-libris in the book, the customs officer asked his friend to come and identify it. Needless to say, a message to the museum's representatives quickly followed.

The book is a beautiful specimen, printed by Pigouchet in 1498 for Simon Vostre.

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## EXHIBITIONS IN NEW YORK

JOSE MARIA SERT

Wildenstein Galleries

Hard upon the unveiling of his striking murals in the new Waldorf-Astoria, Jose Maria Sert returns to New York after an absence of some seven years to enjoy the *réclame* that has naturally arisen over his newest American commission, and to give further proof of his special flair for decoration in the grand manner. He brings intact a series of panels that he has recently painted for the chapel of the Palace of Liria in Madrid belonging to the Alba family, and Felix Wildenstein has set them up in one of his spacious chambers in their proper architectural order. Here, again, we see the Tiepolo-like sweep of line and mass that Sert has mastered so thoroughly, and this time the more or less monochromatic patterns have been wrought over a gold ground that gives them a glow and vitality, regal enough to suit the most ducal of patrons.

Four large triptychs occupy the four sides of the chapel, with the central panel over the altar representing Santa Theresa, "Protectress and Protégée of the House of Alba." Other saints fill the adjoining panels. The triptych to the right represents Santa Maria de Ceruello, patroness of sailors and ships, while on the right Sert has shown Christopher Columbus during his night of agony, and on the left King James of Aragon at the conquest of Mallorca. The left wall panels center about the scene of Christ's dictation to San Domenico regarding the statutes of the Franciscan order, and the rear wall paintings emphasize the event of the Virgin receiving homage from the first representatives of the different families which unite today the House of Alba. There are two supplementary panels as well, showing Dona Gaetana, Duchess of Alba, with attendants, and the Count of Lemos showing Cervantes, Don Quixotte and Sancho Panzo to the altar.



WOODEN FIGURE OF CHRIST BLESSING  
TOULOUSE, XIII<sup>TH</sup> CENTURY

*This interesting sculpture was recently sold by Demotte, Inc. to a private collector.*

Like the Waldorf murals, these Sert panels are the last word in splendid manipulation of the Renaissance formulae which began with Tintoretto and Veronese and took such glamorous shape in Tiepolo's ravishing conceptions. There is no one else today who can invest a wall space with such an opulence of swirling forms as Sert, who handles his hosts of figures, be they saints, warriors, elephants or

whatnot, with the despatch of a ring-side master. By staying closely within the limits of his monochromatic scheme of color he gains in effectiveness what he might otherwise lose if he were to attempt a full spectrum. No doubt the Wildenstein Galleries will be besieged by throngs of his admirers, for I well remember the thousands that poured through these same rooms when he exhibited here before.

## OLD MASTERS

Gallery of P. Jackson Higgs

For the holiday season, P. Jackson Higgs offers in his beautiful new galleries on East 57th street a collection of old masters from the XIVth through the XVIIIth century, including, appropriately to the season, a number of notable religious subjects bearing great names of the Italian school. Outstanding among these devotional pieces is a *tondo* by Piero di Cosimo, a "Madonna and Child," in which the landscape is divided into two parts. Titian's "Mater Dolorosa" is characteristic of this preeminent colorist. The composition is simple, but the sentiment somewhat overstressed for modern taste. In the religious category is also Giovanni Bellini's calm "St. Dominic," which at one time was in the collection of the Right Hon. Leonard Hughes. K. C. Francia's small "Deposition" is one of the finest canvases on view. Sodoma is represented by a "Madonna and Child, St. John and St. Catherine," while a large and almost geometric "Madonna," characteristic of the school of Ghirlandajo, is attributed to Mainardi. All of these are to be found in the upper gallery.

In the lower hall at the entrance, there are portraits of the English school, one of the most vital of which is Hogarth's "Mrs. Elizabeth Hoadly." Here are to be found typical canvases by Gainsborough, Reynolds, Raeburn,

Romney, Hoppner, Lawrence, together with a Gilbert Stuart and Van Dyck's portrait of Amalia, Princess of Orange.

Other fine portraits in the exhibition are by Bronzino, del Piombo and Gentile Bellini, and of the German school, Brosamer, Amberger and Joost Van Cleeve. "Portrait of a Young Girl," supposed to be the celebrated Agnes Sorel of the days of Louis XI, is by the delightful Clouet.

Among the purely decorative pieces are "Forum and Capital" by Pannini and a canvas by Robert Hubert.

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## PORTRAITS OF YOUNG PEOPLE

### Dudensing Galleries

The College Art Association pops up again, this time with a display of Portraits of Young People by contemporary artists and shown for the benefit of the Children's Aid Society. The Dudensing Galleries are the scene of action and many varied and spirited works are to be enjoyed. Yasuo Kuniyoshi's quaintly conceived "Boy Frightened by Snake" is one of the things that should appeal to both old and young, or perhaps to the young and to those older ones who have not quite lost their pictorial sense of humor. Mr. Kuniyoshi is always a splendid antidote to mental obesity and dullness. Ernest Flehe's clear cut "Portrait of Mabel Cabot" is an outstanding work, and Morris Kantor's "Tookie" should stand on the same level of excellence, were it not for certain structural difficulties that the painter has fallen into. It is the first canvas by Mr. Kantor that I have ever found wanting. Bernard Karfiol's "Child with Apple" is also an effective piece of painting, though quite different in style from his latest works. Arnold Blanch's little "Italian Boy" is a searching characterization, and Diego Rivera has a typical study of a child, from the Field Collection in San Francisco. Marcoussis is here with an abstract study of "Children at Play" that will doubtless give some of the visitors pause, and there are all sorts of studies, both painted and sculptured, to make up a well rounded show. Such notables as Marie Laurencin, John Carroll, Jean Charlot, Ebiche, Gromaire, Peggy Bacon, George Luks, Nura, Pascal, John Sloan, Maurice Sterne and Marguerite Zorach are also to be encountered.

### "PAINTINGS BY AMERICANS"

#### Marie Harriman Gallery

Some thirty young Americans are banded together at Marie Harriman's Gallery to make another "Paintings by Americans" demonstration. Apparently the highways and byways are alive with young artists eager for a metropolitan showing, for Mrs. Harriman was so deluged with applicants and their wares when her call went out for this 1931 exhibition that she was forced to rent adjoining quarters to hold the vast stock that poured in. Out of the hundreds of works submitted, Mrs. Harriman has secured a comfortable forty or more works, mostly small canvases by a variety of lesser known painters. Sidney Laufman has the most practised hand in the group, his two still life paintings being replete with passages showing his command of tone as well as of style. George Picken's "Sand Pile" is a sturdy landscape done with that subdued but cleverly ordered realism that is becoming the dominant note in the work of our younger painters. Thomas Donnelly is another promising exhibitor, his "Westchester Farm" being among the best canvases here. Frank di Giola, who holds tenement children with much the same affection as Jerome Myers, delivers some interesting canvases and water colors done with telling individuality. One would know Mr. di Giola's work anywhere. C. Bachelier Nisbet's decorative "Fertility" is an effective canvas, and the figure work of Jo Cantine and Fuller Potter is of interest. The other artists assisting in this display are Mark Baum, Alexander Byer, Jon Corbino, Florence Cramer, Francis Criss, Murray Kupperman, Joseph de Martini, Victor Perelli, Nat Ramer, Louis Ribak, Charles Schwebel, Miron Sokole, Tilden Stern, Clive Wing, Horace Day, Nathaniel Dirk, Arthur Faber, Lyde Hardy, Louis Harris, J. O. Hofman and Mischa Reznickoff.

### BORIS ARTZYBASHEFF HENRY THEODORE LEGGETT

#### Leggett-Studio Gallery

Illustrations by Boris Artzybasheff for Constance Lilly Morris's *Behind Moroccan Walls* are on view at the Leggett Studio Gallery in the new Waldorf Towers. Mrs. Morris's text has given this imaginative Russian artist plenty of scope for his talents, and he has produced a series of vigorous designs filled with Oriental flavor. His process of scoring the heavy white paper on which he works is interesting from a technical point of view and enables him to get rich textural effects

with comparative ease. Henry Theodore Leggett is also exhibiting a group of his water colors, atmospheric renderings of sea and sky that are distinctively managed and full of genuine pictorial charm.

### C. K. CHATTERTON

#### Macbeth Gallery

After an absence of several seasons from the exhibition world, C. K. Chatterton brings us a fine selection of recent canvases which are now on view at the Macbeth Galleries. His last showing was at Wildenstein's in the days when Jerry Kelly held forth there, and it is plain at a glance that Mr. Chatterton has very much come into his own in the interim. He has acquired a forcefulness of style and a clarity of color, and his selection of subject matter has undergone a like change for the better. He is direct in statement and he makes these old churches and houses of the Maine coast sit up in fine style.

It was curious that Edward Hopper, whose work is so similar in concept and execution to Mr. Chatterton's, should walk into the gallery the opening afternoon of the exhibition just as I did, for if I had not been otherwise informed I might easily have imagined for a few moments that the canvases were Hopper's. However close the parallel may be between the work of these two men, Mr. Chatterton has most assuredly found himself and in so doing escapes the tag of imitation. His work sings out too authentically to be confounded with another's for long.

### ASHTON KNIGHT

#### Levy Galleries

A group of new landscapes by Ashton Knight, the popular painter of Normandy riverscapes, is the holiday attraction at the Levy Galleries. Mr. Knight sticks closely to his well established formulae, doubtless due to the tremendous *reclame* acquired in his earlier years when Hopkinson Smith publicized him as the "painter in the high rubber boots." For Mr. Knight, not content with studying the action of the Normandy streams from the comfortable banks, used to don a pair of waist-high rubber boots and setting up his easel in mid-stream, paint the purling waters at first hand. I doubt if he takes to mid-stream today, for

his pictorial observations, as his landscapes have a much too repetitious look to argue any such drastic action. It is a prettified Normandy, with romantic thatched cottages and rose-covered arbors that he dwells upon, and these souvenirs of a XIXth century style of painting come curiously to pass in these days of modernist reversal of form.

### HAYLEY LEVER JOSEPH SZEKELY

#### Balzac Galleries

Continuing their presentation of contemporary American painters, the Balzac Galleries are showing work by Hayley Lever and Joseph Szekely, two vigorous painters who supplement each other very well. Mr. Lever's group of canvases is divided between boating scenes and landscapes, and Mr. Szekely's work runs from landscape to figure. Mr. Lever knows the ways of skimming boats and bright waters and sets them down with authority. Several of his landscapes, notably "The Pear Blossoms," are keyed up in the new tonalities and stated with a sure and fluent brush. Mr. Szekely, the only resident artist in America invited to participate in the recent Modern Hungarian Exhibition held in this city at the Silberman Galleries, gets his best effects when employing a thick impasto. His color is invariably rich and glowing and he strives mainly for mass effect. His landscapes and interiors are more conclusively carried out than his figure pieces, but he manages to create a sense of pictorial opulence in whatever he paints.

### HARRY LANE

#### Ferargil Galleries

A young New York painter, Harry Lane, is holding his first one-man show at the Ferargil Galleries. Mr. Lane displays a very genuine talent that finds its most convincing outlet in still life. Several small flower pieces have an unusual distinction, and in rendering the various *objets d'art* that inevitably find their way into the regulation study of "nature morte," Mr. Lane shows himself a painter of much promise. His dock scene is also an excellent bit of observation, and I can see Mr. Lane's painting, taken on a few more stages and brought into larger dimensions, becoming something to "write home about."



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## The ART NEWS

Published by the  
ART NEWS INC.

20 East 57th Street, New York  
Telephones PLaza 3-5067-68-69-70

President . . . . . S. W. FRANKEL  
Editors . . . . . { RALPH FLINT  
                          { MARY MORSELL

Entered as second-class matter, Feb. 5,  
1909, at New York Post Office, under  
the Act of March 3, 1879

Published weekly from Oct. 3 to middle of  
June.

Monthly during July, August and Sep-  
tember.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . . \$7.00  
Canada . . . . . 8.00  
Foreign Countries . . . . . 8.00  
Single Copies . . . . . .25

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Vol. XXX Dec. 26, 1931 No. 13

THE CONTEMPORANEOUS  
APPEAL

Judging from the records, contemporaneous art is enjoying a patronage that is practically without precedent. The crowds that attend the current exhibitions of living art bespeak a concern with the aesthetic issues of the day that is indeed one of the most heartening evidences of an American renaissance. Conger Goodyear, president of the Museum of Modern Art, provides illuminating figures that show an overwhelming response to the distinguished efforts of that newly established institution in providing Manhattan lovers of art with succulent and contemporaneous fare. More than three hundred thousand persons have coursed through the museum's temporary quarters in the Hecksher Building during the two years of its existence, the first exhibition dealing with the masters that formed the modern movement totaling forty-seven thousand souls and the "Painting in Paris" show, ticking an even greater number at the turnstile. Perhaps the most significant side of these figures is the fact that the Museum of Modern Art, with its insistence on the contemporaneous movements, exerts a charm that challenges seriously such established institutions as the Metropolitan Museum of Art. With its multitudinous courts and galleries, its endless riches and expert educational machinery, the big depot in Central Park only captures eight times as many visitors as the Museum of Modern Art with its six and seven small rooms up in the Hecksher Tower.

It is plain that the appeal of art in the making is a real one to the man in the street, who is happily beginning to take unto himself an art that is being maintained in the present tense. The old masters are all very well and give comfortable support to the fact that art is apt to

become a matter of millions of dollars, if carefully mellowed with age. The rush to the doors of the new Whitney Museum of American Art is another sign that we are waking to the possibilities of our rather self-conscious renaissance. American art is becoming something more than a slogan today. Our horizon brightens at the prospects of establishing a new dynasty in art, irrespective of foreign schools and entanglements. Certain seers are becoming emboldened enough to disclaim such expatriates as Whistler and Sargent. The American movement in America is full of promise and, like the seed within itself, destined to bring forth a rare abundance.

## OBITUARIES

## MARY S. P. TAYLOR

Mrs. Mary Smyth Perkins Taylor, long a member of the Delaware group of artists, died on December 11 after an operation in the Germantown Hospital. She was 56 and had been ill for more than a year. Of late years Mrs. Taylor had taken to making pictures in wool, her eyesight having been impaired and it being impossible for her to mix and apply minute dabs of paint. They were so original, so beautifully harmonized in color, so amusing in subject and carefully designed that, limited though this type of output necessarily was, they were invariably acclaimed. Her "Merry-go-round" at the Sesqui-Centennial Exposition was an outstanding work in the section of American paintings, and her "Garden Party" received the popular prize at one of the annual exhibitions of the New York Association of Women Painters and Sculptors.

Mrs. Taylor was born in Philadelphia, the daughter of the late Dr. and Mrs. E. Stanley Perkins. She studied at the Pennsylvania Academy of the Fine Arts, at the Woman's School of Design in Philadelphia in the days of William Sartain and also under Cottet and Simon in Paris. In 1907 her painting, entitled "Cows," won the Mary Smith prize at the Pennsylvania Academy annual, and in 1909 she re-

ceived a traveling European scholarship from the School of Design. She was a member of National Academy of Women Painters.

## BLANCHE DILLAYE

Miss Blanche Dillaye, long active in Philadelphia art circles, died on December 20 in her eightieth year, after an operation for appendicitis. A graduate of the Academy of Fine Arts, Miss Dillaye had received many medals and special awards. She was one of the founders and first president of the Plastic Club and a member of the fellowship of the Pennsylvania Academy of Fine Arts. Although water color was her favorite medium, she also did work in oils, two of her canvases being in the collections of the University of Syracuse and the Syracuse Museum of Fine Arts. Among the many honors Miss Dillaye received were a silver medal for an etching at the Atlanta Exposition in 1895; a silver medal for work in this same medium at the International Exposition at Lorient, France, in 1903 and a gold medal for water color at the Conservation Exposition held at Knoxville, Tenn., in 1931. In etching, she was a pupil of Stephen Parrish and in painting, worked in the Paris atelier of Garrido.

RECENT BOOKS  
ON ARTCHINESE AND JAPANESE  
SCULPTURES AND PAINTINGS  
IN THE NATIONAL MUSEUM  
AT STOCKHOLM

By Oswald Sirén  
Publisher: Edward Goldston,  
Ltd., London, England  
Price: £2/5/-

During 1929-30 Oswald Sirén, the well known authority and writer on Oriental art, spent sixteen months in the Far East collecting material for the new Chinese and Japanese department recently opened in the National Museum at Stockholm. The trip was made possible through the interest of Dr. Emil Hultmark, who bore half the expenses on condition that the museum raise a like amount, as was done for the most part from private sources.



BENJAMIN FROTHINGHAM SIDEBOARD WITH ORIGINAL LABEL.

This fine inlaid mahogany Heppelwhite piece, which was made about 1760, is included in the Israel Sack sale, to be held at the American-Anderson Galleries on the afternoon of January 9.

ranged, its detailed information regarding each illustration and the two concise chapters, on the sculptures and paintings, respectively, together with another chapter on Western appreciation of Chinese art, give the layman a grasp of the meaning Far Eastern achievements in this field from the Han period through the XVIIIth century.

In point of time, the sculptures come first, the early Chinese painting which we have today, having been done after Chinese art had reached its zenith in the Tang period, when the motifs and methods in paintings had been established for a thousand years.

After the important Han relief from the Wu Liang Tzu tombs in Shantung, already mentioned, a guardian lion (North Wei) of the IVth or even the IIIrd century, is a stepping stone to what Dr. Sirén terms the springtime and most exquisite period of Buddhist sculpture in the VIth century when the religious significance was paramount and the form and drapery stylized. This is represented by a number of Wei and Ch'i specimens.

Then followed the Sui dynasty (581-618), a period of transition and religious activity when many Buddhist temples were built and thousands of statues were made, not only by great masters, but by skilled and uninspired artisans. Of this period, with its sensitive modelling and with the drapery still conventionalized, the Stockholm Museum is fortunate in possessing six examples, those in an exquisite white marble coming from the Province of Hopei and those in gray limestone from Northern Honan.

The Tang period, with its great activity and influx of foreign influences from India, Persia and Central Asia, is represented in Stockholm by a limestone head of a monk, in which the compelling realism reflects the tendency of the era towards great individualization. Also notable is the seated figure of a Buddha on a pedestal, in which the modelling of the body has been carefully observed. The important VIIIth century procession of four Buddhas, companion pieces to that in the Freer collection, was referred to above.

What Dr. Sirén calls the Indian summer of Chinese sculpture took place in the XIth and XIIth centuries when the old religious inspiration had disappeared, when the artist was concerned with the artistic effect alone and when iron and wood were used as well as stone. In fact, a large polychrome wooden statue of a standing bodhisattva is aptly called baroque. In the coarse sandstone heads of Taoist philosophers, towards the end of the XIIIth century, the contrasts in light and dark were marked and the sandstone was covered with colored paper.

The Japanese sculptures include two of the Konin period (749-889), which likewise was a time of intense religious activity. It is possible that one of them is by Kobo Daishe, who was one of the most important figures in the cultural history of Japan. And an Amida Buddha dating from 1050 A. D. is similar to the work of Jocko, with the same harmonious aloofness in the presentation of the Divinity of Boundless Light and the same controlled form and balance.

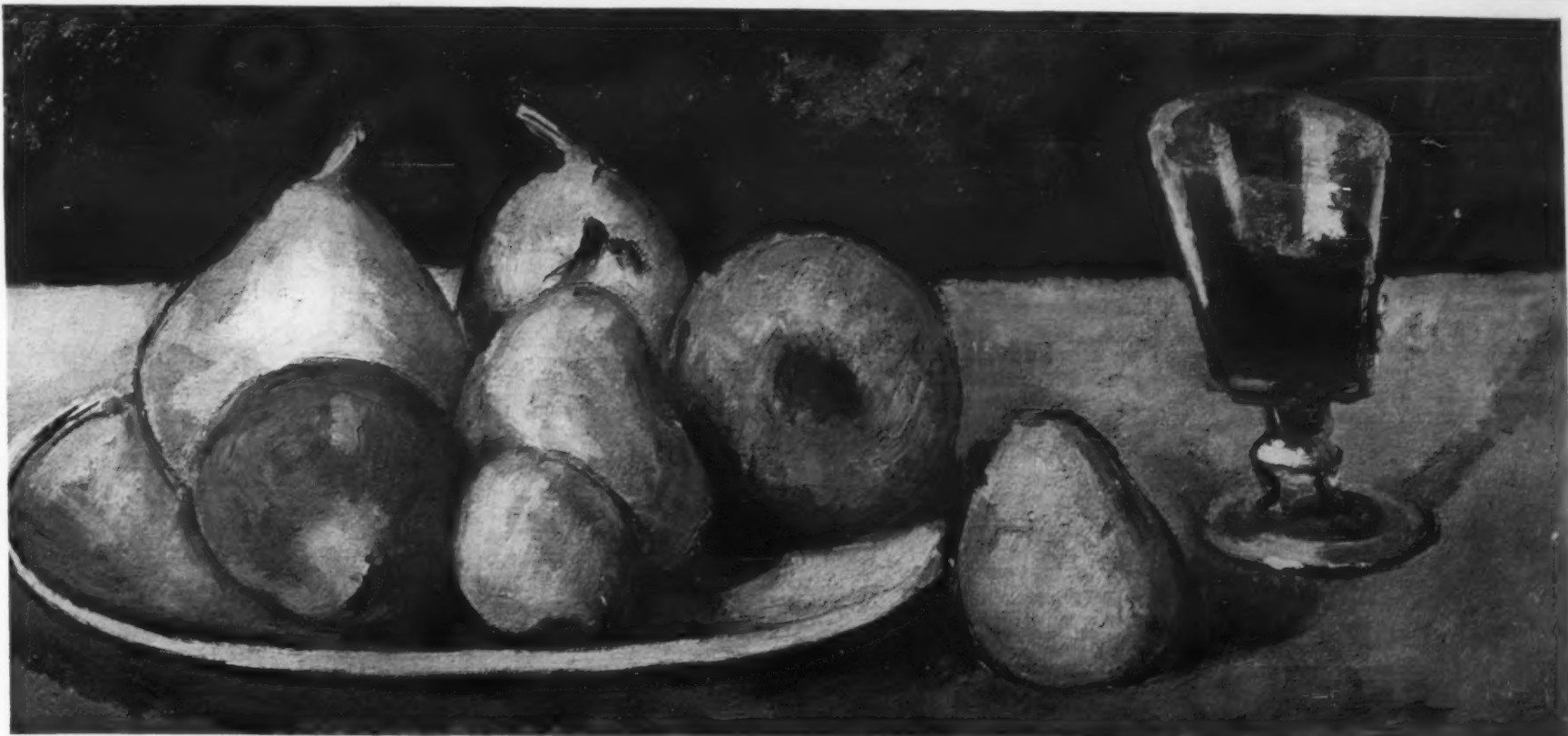
In addition to the superb early Ming Taoist portrait of an immortal acquired in 1918, the most important Chinese paintings belonging to the Stockholm Museum are a "Mountain Landscape" by Lao Kuan of the XIIIth century and an "Autumn Landscape" by Ni Tsan (1301-1374). Lao Kuan, whose name appears in the upper left hand corner of the first, was considered one of the best landscape painters of his time. In this large monochrome, the brush strokes are remarkably energetic and with it goes five inscriptions, the first written in 1754, the second in 1770 and the last two in 1830.

The "Autumn Landscape" was painted in 1374 by Ni Tsan, who was one of the four great painters of the Yuan period, and bears a poem by the artist (probably added after his death). All the prominent Chinese experts of today who have seen this work pronounce it an original.

In referring to Occidental disparagement of Ming and Ch'ing paintings as no longer reflecting any real feeling for nature and any individual attempt at expressiveness, Dr. Sirén points out that this is not the attitude of the Chinese themselves, who find the paintings of the XVIth and XVIIth centuries as "interesting and valuable as those of the XIth and XIIth." As a rule the earlier works are furthermore in a very poor state of preservation and more difficult to trace back to their origin than the paintings of later times.—E. W. P.



"NATURE MORTE"  
By CEZANNE  
Included in the "Since  
Cezanne" exhibition,  
now on view at the  
Valentine Galleries.



### Death Reveals German Painter Hoarded Money

LONDON.—The well-known German painter, Lesser Ury, who was given a pauper's funeral recently when he died at the age of seventy, turns out to have been a wealthy man, reports the *Morning Post*.

When his executors began to clear up his studio and arrange his unsold works they found, hidden away among the pictures, several thousand marks in cash, bundles of notes and bonds, a long pearl necklace and a record of deposits in an old German bank amounting to 250,000 marks or £12,500 at par.

Under the dust and debris of the studio the executors also discovered unopened parcels and boxes containing a fur coat of the most elegant cut, expensive silk underwear, bottles of wine, champagne and liqueurs and other luxuries.

During his lifetime the purchaser was always half-starved and preferred to work huddled up in a great-coat rather than burn coal to heat his room.

Lesser Ury belonged to the impressionist school of painters. His pictures of rainy Berlin streets, glowing with a thousand reflections, have obtained increased recognition during the last ten years.

### BURIED TAPESTRY FOUND RESTORABLE

PARIS.—For more than a century, a tradition has existed among the curés of Saint-Eustache that a magnificent XVIIIth century "savonnerie" tapestry was hidden somewhere in the church. Repeated searches failed to reveal it, until five months ago Abbé Laurens, the present curé of the parish, discovered it buried among mouldy rubbish in a small room near the sacristy.

On November 30 it was learned at the Gobelins atelier, where the ruined tapestry was taken for repairs, that the priceless rags and shreds were being successfully restored and that—almost miraculously—the beautiful piece of work is assuming its former lovely harmony of design in greens, blues and glowing gold color.

The restoration is regarded as one of the marvels of the tapestry workers' art. When found, the work was wrapped in a cloth which had rotted away. It was full of holes, the design almost obliterated with ink and grease spots. At the Gobelins establishment, the work progressed slowly, inch by inch, until the escutcheon, with the arms of France, the monogram of Louis XV and the *fleurs de lys* were visible in all their original beauty. When the restoration is complete, the treasure will go back to the church.

### Collector Buys Fine Lawrence From Reinhardt

The portrait of Mrs. Robert Gilmor, Jr., by Sir Thomas Lawrence, president of the Royal Academy, has recently been acquired from the Reinhardt Galleries by a New York collector. It came from the collection of a direct descendant of Mrs. Gilmor.

This charming painting, executed probably just after her marriage, reveals Mrs. Gilmor in a white satin dress of the Empire period with a rosary around her neck, and seated on a tapestry chair.

W. Roberts, the English expert, says, "This is a beautiful portrait of a lovely woman. It has the sheeny brilliance of one of the artist's masterpieces, the Miss Crocker now in the J. Pierpont Morgan collection in New York."

Sarah Reeves Ladson, daughter of Major James Ladson, of the aristocratic Charleston, S. C., family, married Robert Gilmor, Jr., of Baltimore, in 1807. This member of the Gilmor family, who successfully followed the traditions of his great merchant family, was an important collector of paintings and autographs. He is also known to have ordered from Gilbert Stuart the last portrait of George Washington. Both he and his wife traveled extensively and on one of their journeys both sat to Sir Thomas Lawrence.

### HIGH PRICES BID IN VENDOME SALE

PARIS.—A total of 1,725,000fr. was realized on December 4 at the sale of the possessions of the late Duc de Vendôme at the Galerie Georges Petit, reports the *New York Herald* of Paris. Though the attendance was small, bidding was animated.

Among the pictures were three works by Lami, one of which, representing the entry of the Duchesse d'Orléans into Paris on June 4, 1837, fell to a bid of 147,000fr. The second, entitled "Le Salon de Famille au Château d'Eu, 3 Septembre, 1843-44" was purchased by the Versailles Museum for 75,000fr. The third, representing the concert given in the Galerie des Guises of the Château d'Eu in honor of Queen Victoria, went for 81,000fr. Of two pictures by Isabeau, one representing the English queen leaving Le Tréport in the French king's boat, brought 32,000fr., and the other, "Débarquement du Roi des Français à Portsmouth," also 32,000fr. Six watercolors by Lami of a steeplechase at Le Raincy, were knocked down at 78,000fr.

The portrait of Louise-Henriette de Bourbon, Duchesse d'Orléans, of Nattier's school, reached 35,000fr.; a canvas showing the Bourbon-Penthievre family, by Charpentier, known as "La Tasse de Chocolat," 22,500fr.; and Largillière's portrait of Louise Elisabeth of Bourbon, 15,000fr.

### Paintings and Flaubert Items Sold in Paris

PARIS.—Many interesting art and manuscript sales took place at the Hôtel Drouot on November 19, reports *The New York Herald* of Paris. The most important comprised the documents from the hand of Gustave Flaubert, which, along with several personal objects he once owned, fetched a total of 175,000 francs.

Among the objects for which the bidding was unusually keen were the original rough drafts, plans and outlines for *Education Sentimentale*, comprising close to 2,000 pages of Flaubert's handwriting. For this the sum of 33,000 francs was paid.

Among the other Flaubert objects was a bronze inkwell, which was sold for 20,000 francs.

Paintings both old and modern were disposed of the same day for a total of 500,000 francs. M. Rosenberg purchased a Delacroix "Moroccan Military Exercise," for 140,000 francs. A Corot, "Souvenir d'Italie," brought 87,000 francs, and a smaller canvas, "L'Etang de Ville-d'Avray," 16,100 francs. "Le Calvaire," of the South German school of the XVth century, brought 22,000 francs; a painting on panel, attributed to Van Orley, "La Vierge," 23,600 francs; and a highly decorative panel by Rousseau, "La Mare au Vaches," 14,000 francs.



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## VAN EYCK'S NOT FIRST TO USE OIL

LONDON.—A. P. Laurie, the well known expert on tests for old masters, whose paper last year before the congress of museum experts meeting in Italy created unusual interest, published in *The Times* of November 21 a letter in which he describes his recent experiments on the refractive index of oils used in old paintings. Here is what he says in full:

"The determination of the date of oil paintings depends at present on the presence of pigments which were used during certain periods and then fell out of use and were replaced by others.

"The method is limited by the fact that most of the pigments used up to the end of the XVIIIth century were known to Pliny, and even today with the additions made by modern chemistry the old pigments still form the backbone of the artist's color box. I have long looked for an additional method, and though the one I am about to describe is far from perfect it will, I believe, prove useful.

"Some years ago I investigated the optical properties of the linseed oil film and found that it slowly but steadily rose in refractive index with time. I have a refractometer on which a linseed oil film was painted out some years ago, which is still rising. I propose presenting it to the laboratory of the Courtauld Institute when it is established. The proof of this slow but continuous process is to be found in the appearance of pentameta, the rise in refractive index increasing the translucency of pigments ground in oil.

"If Professor Elbner is right in saying that an oil film 400 years old gives reactions showing that chemical change is still going on, doubtless the refractive index is altering, though more and more slowly. It seemed to me therefore of interest to determine the refractive index of the oil film in old pictures, and the results obtained promise to be of great interest.

"The method devised involves taking a very minute fragment from the picture, hardly visible to the eye without careful search. There are obvious criticisms. Walnut oil, which may rise in refractive index at a different rate, may have been used instead of linseed, or resins introduced; but we have in this method something we can measure, and as data accumulate, information will be obtained which will make the method more reliable. The refractive index of the linseed oil film starts at about 1.49 and rises in the first two or three years to about 1.50, then advancing more and more slowly.

"I recently had the opportunity of examining the oil priming on a stone statue, judged by connoisseurs to be of the late XIIIth to early XIVth century. The statue had been painted over and over again, as was shown by the lower refractive index of the upper layers, but the priming had reached the remarkably high figure of 1.60.

"There is no difficulty in distinguishing between oil and tempera by this method, and this leads me to the special matter I wish to discuss—namely, the use of oil painting in the North of Europe and England before the Van Eycks.

"No one can look at the oil tempera paintings of the Van Eycks without realizing that they are the final perfect achievement of a familiar technical method rooted in a long tradition, not the clumsy efforts of a new technique. The pre-Van Eyck pictures collected in the Kaiser Friedrich Museum are obviously many of them painted in oil. We know from the Ely and Westminster accounts how early oil painting was established here, though, if we are to judge by the Wilton Diptych, which is, I imagine, painted in tempera, both methods may have been practised.

"I may well be speaking in ignorance, but I believe there is a region here that would well pay more research, and that a method that would decide between oil and tempera and would assist in approximate dates would prove a useful weapon."

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for original drawing by Arthur Rackham, entitled "Huntress Diane," reproductions of which were used to illustrate edition of *Comas*, published by Doubleday Page & Co., 1921. Communicate with N. Kelley, 70 Broadway, New York City.

## Earl of Durham's Art Collection To Be Auctioned

LONDON.—We have known for some time that the Earl of Durham was prepared to part with his "Red Boy" by Lawrence at a price, but it comes as a surprise that he has turned over his entire collection of pictures, porcelain, tapestries and old silver, now housed at Lambton Castle to a firm of Newcastle auctioneers. As the "Portrait of Master Lambton," the original of "The Red Boy," is not as yet included in the dispersal, which is dated for April next, it is supposed that private negotiations of some kind are still pending for the sale of this famous painting. If they fail, the canvas will doubtless figure with the rest of the paintings in the sale.

It is unusual for a sale of the extent and the importance of this to be conducted out of London, but the journey to the North will surely not deter enthusiasts from attending it.—L. G. S.

## GALLERY LAUNCHES UNIQUE SERVICE

The Brownell-Lambertson Galleries have inaugurated a unique enterprise—a service for architects and decorators indicating where material, decorative in its nature, may be found. Folders containing photographs of paintings, sculptures and decorative pieces have been sent to prominent architects of interiors and decorators, to be placed in their files for reference. As new objects are acquired by the galleries, additional photographs will be sent to recipients of the original folders. The growing importance of pictures, sculpture and decorative pieces in decorating schemes has led the Brownell-Lambertson Galleries to establish this unusual service.

## MINNEAPOLIS OPENS RENAISSANCE FOYER

MINNEAPOLIS.—When the new wing was added to the museum building of the Minneapolis Institute of Arts, the trustees wished to complete the furnishing of the south hall as a kind of Renaissance foyer in keeping with the architectural intention of the room. The first move in this direction was the gift in 1920 of a XVIth century fountain of Italian marble, presented by Ethel Morrison Van Derlip in memory of her father, Clinton Morrison. It is especially appropriate, then, that the Friends of the Institute, who were originally organized to perpetuate Mrs. Van Derlip's interest in the museum and to carry on the splendid work which she began, should take upon themselves the task of redecorating and refurnishing the south hall, where the fountain now stands.

Under the able presidency of Mrs. Charles J. Martin and Mrs. John S. Pillsbury, the Friends combined their efforts during the past year towards this worthy end. A sale was held a year ago and with the proceeds the walls were refinished as a fitting background for the chairs, *cassapanca*s and doors procured to refurnish the room.

The chairs with leather backs and seats are of a type used during the Renaissance but it was not a period of upholstered furniture. The nearest approach to our modern comfortable sofa seemed to be the *cassapanca*, on which the page slept and in which he stored his belongings. After a careful study of Renaissance furnishings, a *cassapanca* in the Bargello in Florence was chosen as a model for the four replicas in dark walnut finish, with cushions of red velvet.

To carry out the scheme and to provide a larger opening into the auditorium, doors copied after those in Sante Croce in Florence were designed and executed here. They are richly carved in the mood of the ceiling decoration and are of dark walnut finish.

To humanize the room further green trees have been provided by the Friends and plants placed around the fountain, as the gift of Mrs. Alfred F. Pillsbury. Tapestries of the period, lent by P. W. French and Company of New York, have been hung above the *cassapanca*s.

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## Museum Publishes Testimonial to William K. Bixby

The monthly bulletin from the City Art Museum of St. Louis contains a testimonial to the late William K. Bixby, which THE ART NEWS takes pleasure in reprinting:

"The death of William K. Bixby, October 29, 1931, removed from our midst a personality of rare warmth, vigor and commanding inspiration. Many men and women in the community in which he was for so long an outstanding figure will mourn his loss. His conspicuous success in the realm of affairs was all but overshadowed by the rich humanism into which it flowered. Exceptional ability and steadfastness of purpose enabled him to overcome great difficulties in his early years. And he found himself, in the prime of life, free to devote the energies of an active mind and a sympathetic heart to the cultivation of those finer values which he recognized as being alone of enduring worth. His own great nature sought communion with kindred spirits in the field of literature, of history and of art. But not only did he surround himself with the mementos of genius, with manuscripts, precious books and fine paintings. He did more. He shared his possessions, as he shared his enthusiasm and himself, with his fellow men. He loved beauty, and he encouraged and befriended toilers in the field of beauty, students seeking after truth, many of whom but for him would have faltered by the way.

"His public and private benefactions were countless, the list of his kindly and intelligent philanthropies long. But it is as a discerning and devoted patron of the arts that his memory will always be held in highest esteem. For his valiant example and generosity of spirit his fellow citizens owe a deep debt of gratitude to William K. Bixby. With intuitive wisdom he chose to crown his own practical life with the diadem of good deeds, and a manly zest for the ideal.

"The City Art Museum owes its present eminence in great measure to him. He helped to found it; and throughout the years of its growth has been its staunch supporter. He has given to it unstintingly of his treasure and his time. He served as president of its administrative board of control from the date of its establishment. Therefore.

"Be It Resolved: That we, his fellow members of the board who have enjoyed the rare privilege of his counsel and have witnessed the many evidences of his devotion to the high standards which the museum expresses, here record our deep sense of obligation to his leadership. And that while we mourn the loss of a valued friend and colleague, we rejoice in the memory of a lofty spirit. The rich legacy of his example will be to us, and to all of his fellow citizens, a continuing inspiration. So, therefore, be it further

"Resolved: That this testimony of our affection and this acknowledgment of his greatness of heart be made public, in order that those who come after us may realize the devotion of William K. Bixby to the high importance of those manifestations of the life of the spirit which men call art."

## Miss Thayer to Be Curator of New Taft Museum

CINCINNATI.—The Trustees of the Cincinnati Institute of Fine Arts announce the appointment of Miss Mary P. Thayer as Curator of the Taft Museum. Mr. Walter H. Siple, Director of the Cincinnati Art Museum, is Director of the Taft Museum as well, and Miss Thayer will work under his supervision. She has been Director of the Art Institute of Omaha since 1926, and previously served as Head of the Educational Department of the Worcester Art Museum.

A graduate of the Cathedral School of Washington, Miss Thayer later studied in Europe and has had professional training in Columbia and Harvard Universities. Among the articles which Miss Thayer has published are *Theory of Design and Its Application*, *Encouraging in Children the Instinct for Creative Art*, *Making a Museum Play Its Part*, and *The Purpose of the Museum*. At Omaha, under her direction, the Art Institute developed a most successful system of educational work for adults and children. A reference library of books, slides and photographs was organized and a collection of prints, drawings, ceramics, textiles and sculpture of outstanding quality was built up. Miss Thayer also gave courses in art appreciation and museum methods at the University of Nebraska. She was born in Worcester, Massachusetts, where her family has always taken an active part in social and civic affairs.

Miss Thayer comes to Cincinnati with several years of successful experience, both executive and educational, and is enthusiastic over the possibilities of making the great gift of Mr. and Mrs. Charles P. Taft a dynamic factor in the art life of the city. The Taft collection came to Cincinnati at the death of Mrs. Charles P. Taft, January 31, 1931. Charles P. Taft, brother of the late President William Howard Taft, who died the preceding year, had provided that both the extensive art collection and the Taft home should be administered for the use of the citizens of Cincinnati by the Cincinnati Institute of Fine Arts. At the time of the founding of the Institute in 1927 Mr. Taft provided an endowment. Mrs. Charles P. Taft willed an additional sum to the Institute for the maintenance of the building and collections.

Mr. and Mrs. Taft bought works of art with unusual wisdom and vision, allowing only the very best to enter their collection. They brought together a distinguished group of paintings, including fine and representative works by such artists as Hals, Goya, Gainsborough and Rembrandt. They also collected ceramics, Renaissance crystals, enamels and other objects of art. Many people in Cincinnati know in a casual way what Mr. and Mrs. Taft have done, but it is necessary not only to know these art treasures but to understand them. It is the plan of the Institute of Fine Arts to develop educational work for adults and children in such a way that the paintings, enamels and porcelains gathered together by Mr. and Mrs. Taft will become a living heritage to everyone in Cincinnati. Miss Thayer will come to Cincinnati to take over her new duties on February 1, 1932.

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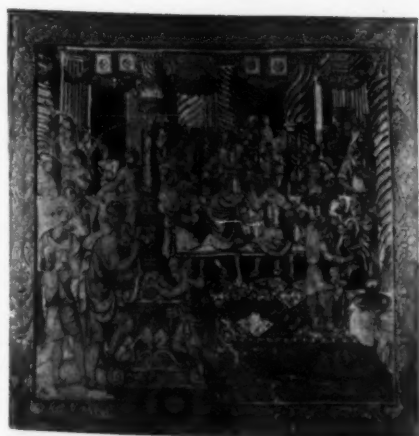


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### NEWARK EXHIBITS OLD PAPER TOYS

This year the annual Christmas exhibit in the Junior Museum of the Newark Museum comprises old paper dolls, paper theatres, picture puzzle books, peep shows and panoramas. The collection, which contains several hundred specimens and which is said to be unique in this country, was assembled over a period of twenty years by Mr. Wilbur Macey Stone, of East Orange, a trustee of the museum.

The earliest of the dolls are two examples of French *pantins* credited to the 1700's, which were cut out with their legs and arms arranged to move on a string. These were much in vogue among older folks and were to be seen in many a drawing room of that time. The earliest American dolls are a set that appeared in *Godey's Lady's Book* for 1859, a group of six little boys and girls with costumes for each.

Of the toy theatres Mr. Stone's collection boasts sets from both Pollock's and the Strand's, London, theatres famous for their pantomimes for children with sheets of characters, costumes and backdrops for *Cinderella* and *The Blue Jackets* just as they were sold fifty years and more ago. As for the peep shows or cut-out panoramas, these would fascinate any child.

A great variety of types of paper toys also has been unearthed by Mr. Stone in his searches: Shadow cut-outs, comic valentines with movable figures, heat-actuated paper toys and children's books with illustrations that move.

The catalog which Mr. Stone has written especially for the exhibition is an entertaining narrative account of his adventures in collecting these two-dimensional toys as well as an account of their historical development.

### Dinner Planned In Honor of Sir Dennison Ross

The American Institute for Persian Art and Archaeology will give a dinner for Sir E. Dennison Ross, director of the London School of Oriental Studies, at the Waldorf Astoria, Monday evening, December 28. Sir Dennison who has been lecturing on Persian art and literature in some of the principal American museums and universities is the first of the European lecturers to be brought over to this country under the auspices of the American Institute, which plans a very complete lecture service. This program will not be confined to American scholarship, it being the Institute's purpose to bring from Europe every year some one of the outstanding personalities in the Persian field.

A group prominent in art and scholarship will be present to greet Sir Dennison and to hear him discuss some of the most recent discoveries being made. Professor Rostovtzeff of Yale University and Mr. Arthur Upham Pope, director of the American Institute, will also speak.

Sir Dennison Ross is one of the outstanding authorities in his field. He is an eminent linguist and one of the most learned scholars in Persian literature and history. Besides his many titles and decorations, and in addition to his work as a director of the London School of Oriental Studies, he was very active in the organization of the recent International Exhibition of Persian Art held in London and was co-director with Mr. Pope of the second International Congress. He is the author of numerous volumes and studies and has rendered a memorable service to arts and letters by his work in the organization of some of the more important libraries of India. Some recent photographs of Persian architecture will be shown at the dinner and some of the plans of the forthcoming survey of Persian art will be shown for the first time.

### MANY SALES OF HUNGARIAN ART

The College Art Association announces remarkably successful sales from the exhibition of modern Hungarian art which closed last Saturday at the Silberman Galleries. In addition to the many works secured by Hungarians living in this country, a large number of American collectors made purchases.

"Whirlwind" by Tibor Polya and "Watercolor" by Countess Vera V. Haustein, were secured by Countess Laszlo Szechenyi, wife of the Hungarian Minister to the United States, while examples of "Florence" by Vedasz-Endre were acquired by Mrs. J. W. Roosevelt, mother of His Excellency, Nicholas Roosevelt, American Minister to Hungary and by Miss M. M. Hunt. "Three Fishermen" by Sador was purchased by Mr. G. Linzboth, Hungarian Vice-Consul, while "Horses" by this same artist went into the collection of Mr. Louis Darmstadt. Other important sales include "Holy Family" by C. Pal Molnar, to Mr. John Shapley, President of the College Art Association, and "Peasant Girl" by Dezso Pecsli Pilch, to Mr. Imre de Josika-Herczeg. Four water colors by Denes Czanky were acquired by Mrs. A. Philip McMahon, Director of Traveling Exhibitions of the College Art Association; Mr. Malcolm Vaughan, art critic of the *New York American*, and by Mr. David H. P. McGill. Examples of Abanovak's "Golgotha" were secured for the collections of Mrs. Ordway Tead, Mr. Eugene C. Fitch, Miss E. Hellebranth and Miss H. Le Roy Landekes. The editor of the *Hungarian Daily*, Mr. Zador Szabados, was the buyer of Zoltan Borberek Kovacs' "Railroad Station in Snow." Further works, acquired during this exhibition which was attended by 2,003 people during the ten days of its duration, include "Reclining Nude" by Laszlo Zsolnay Matyasosky (bought by Mrs. John Mead Howells) and "Snow Scene" by Gabor (secured by Mrs. Ordway Tead).

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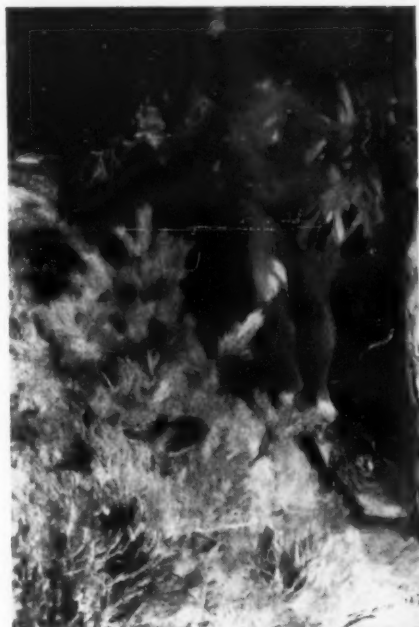
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## NOTABLE RUGS IN JANUARY SALE

The scholarly collection of small antique Oriental rugs which will be sold at the American-Anderson Galleries on the afternoon of January 8 was begun in 1906 by an unnamed Boston connoisseur, and many, since October, 1928, have been on view in the Boston Museum. It is the finest group of the older weaves of Asia Minor, the Caucasus and Turkestan that has come up at these galleries since the Wylie sale in 1929.

In his foreword to the catalog, Mr. Leslie A. Hyam says that the owner, "in common with many sophisticated students of Oriental rugs, betrays a marked preference for the old formal and geometrical patterns of the north as contrasted with much of the elegant naturalism of Persia. We therefore find an unusually large assortment of rugs like the Caucasian prayer rugs and *odjakliks*, the rugs of Daghestan, Kabistan and Kazak, whose merit lies not in effects of sumptuousness but in solid honesty of weave, design and materials.

"The key to the collection, however, is the remarkable group of Asia Minor prayer rugs. For excellence in design and coloring the XVIIth and XVIIIth century productions of Ghiordes, Kulah, Ladik, Bergamo and Aushak have never been surpassed. To select at random we find a blue Ghiordes rug, an early Ladik-Ghiordes prayer rug with columns, a superb archaic prayer rug with a classical border and the early Asia Minor red and yellow arabesque rug from the vicinity of Oushak, colloquially called a 'Holbein' rug (described in THE ART NEWS on December 19).

"The collection also contains, to mention isolated types, a fine XVth century Imperial Turkish floral rug of the so-called 'Damascus' class, a representative 'Isfahan' carpet of Eastern Persia, two early fragments of high technical interest and a handsome example of the North Persian flower garden carpets of about 1700. (Also featured last week in THE ART NEWS.)

"A third class, shown in all its versatile variations, is the Turkestan or 'Bokhara' rug of the Tekke, Yomud, Pinde and other tribes in the form, chiefly, of small saddle rugs. From farther East are the carpets of Chinese Turkestan: Samarkand, Kashgar and Khotan."

## PARIS ART SALE BRINGS HIGH BIDS

PARIS.—Following the high figure attained at the sale of the late Duc de Vendôme's possessions another series of strong bids marked the sale at the Hôtel Drouot on December 7, reports the *New York Herald* of Paris. Paintings, tapestries and antique furnishings were disposed of on this occasion for a total of 1,200,000fr.

Although many fine large canvases by well known masters found ready buyers, a charming *gouache* by Lavreince entitled "Le Lever des Ouvrières en Modes" brought the top price of 110,000fr. Officially appraised by an expert as being worth 30,000fr., the painting captured the fancy of amateur collectors and dealers alike. With the bidding running up quickly as they vied with each other.

Two pictures by Huet, forming a pair, "L'Agneau Favori" and "La Petite Chevrelière," reached 37,000fr., and a Van Huysum still life went for 29,000fr. Bidding for the furniture was equally keen. An *entre-deux*, marked R. Vandercruze, brought 74,000fr.

## Property Given To Schools at Fontainebleau

The American Schools of Music and Fine Arts, located in France in the historic chateau of Fontainebleau, announced the receipt of a gift of property from the city of Fontainebleau, in the form of a ninety-nine year lease on a tract of land in the center of the town, on which a dormitory for the students will be built. The announcement was made by Walter Damrosch, president of the combined schools, at the enrollment offices at 119 East 19th Street.

"This gesture of friendship and good-will on the part of the French people most closely associated with our students came at a crucial point, and is therefore even more gratefully received," said Mr. Damrosch. "It became evident last year that there was considerable objection in certain governmental departments to the fact that sixty-five of the students were being allowed to live in the wing of the chateau which is set aside for the American schools. There were political reasons for these objections and there was also the very good reason of the fire hazard involved. Both the American and French committees were puzzled how to solve the problem at a minimum expense."

In addition to the gift of land, the French government further manifested its interest in the American schools by contributing the sum of 600,000 francs toward the new dormitory building. Amounts of equal size are being raised by subscription by the French and American committees of the schools themselves. The property, comprising several acres of ground laid out as a park, is part of the extensive estate situated about two blocks from the chateau, and nearly opposite the school restaurant.

The new dormitory, designed by Jacques Carlu, noted French architect and director of the school of Fine Arts, will be a modern building with classic influence. In addition to living quarters for seventy students, it will contain a library, assembly and recreation rooms. Until the building is completed, the directors of the schools have been assured by the French government that students will be allowed to remain in the chateau.

The American Schools of Music and Fine Arts, housed in the Belle Cheminee wing of the magnificent palace which served as a country seat of the kings of France up to the formation of the Republic, was an overtone of friendship on the part of the French Government toward the United States. It was founded in 1923 and was an outgrowth of the Art Training Center for American soldiers in France under the direction of Mr. Lloyd Warren, to whose memory Fontainebleau owes much.

### WORKMAN-SISCO PAINTINGS

National Art Galleries—Paintings from the XVth to the XIXth centuries from the estate of Dr. T. J. Workman of Brookline, Mass., and canvases from the collection of Mr. F. C. Sisco of New York were sold on the evening of December 17, bringing a grand total of \$13,852.50. We list below all items bringing \$500 and over:

33—Primitive, Manner of Botticelli, "Madonna and Child".....	\$525
38—Jacob Maris, "The Wagon Ferry".....	500
46—Giovanni Bellini (Follower of), "Enthroned Madonna and Child".....	700
56—Bronzino, "Portrait of Giulia Orsina".....	500
62—Guilio Romano, "Madonna, Child and St. John".....	850
70—Pedro Campagna, "Madonna and Child with St. John".....	775

## ERGAS COLLECTION BRINGS HIGH BIDS

MUNICH.—On November 24 the Hugo Helbing Galleries conducted the sale of the internationally known collection of Dr. Ergas of Florence. This aggregation had two main features, a particularly choice group of Italian Renaissance furniture, of a quality and state of preservation seldom found on the market today, and important paintings, mainly of the Italian school, together with distinguished objects of decorative art of the Renaissance period. There was lively interest in the dispersal, many foreign buyers being present. It was again demonstrated that even under present day economic conditions, art objects of the first quality find ready purchasers. The result of this dispersal can, therefore, be characterized as highly satisfactory.

Among the credenzas, a large example with three doors fetched 10,200 marks; two other specimens of the same type, 5,000 and 4,000 marks, respectively. Other cabinets of the single door style realized from 900 to 2,000 marks for the larger, and from 400 to 800 marks for the smaller pieces. A long Renaissance table was knocked down for 1,550 marks and an octagonal example of the same period brought 1,800. Particularly remarkable were the prices paid for a series of sgabello chairs, five of which brought from 2,800 to 5,000 marks apiece. A fine, richly carved cabinet found a purchaser at 2,900 marks. The chests and cassoni brought 2,300, 2,700, 900 and 530 marks. Chairs and armchairs, which were represented by a rich variety of types, also met with considerable favor, attaining bids ranging from 400 to 1,000 marks.

The handsome "Adoration of the Child" by Bartolomeo della Porta fetched 15,000 marks; a terra cotta sketch by Giovanni di Bologna, entitled "Venus," 3,800 marks. The fine Venetian glasses averaged about 500 marks apiece, while a reliquary brought 390 marks. Two XVth century bronze reliefs brought 350 marks.

It undoubtedly contributed greatly to the successful results of this auction that Dr. Falke of Berlin gave a scholarly analysis of the material in the sale in his foreword to the catalog. Such a scientific estimation of the value of art objects gives purchasers a sense of security in a time when they feel a particular need for making wise expenditures.—F. T. D.

## BOSTON ACQUIRES MODERN PRINTS

BOSTON.—The comparatively small collection of modern prints owned by the Boston Museum of Fine Arts has been substantially increased by a gift from Mrs. Gaston Smith and her group who carry on a course of study in the museum. Furthermore, the trustees have purchased important modern prints by such men as Davies, Hart, Marin, Marsh, Sloan, Wickey Bellows, Kent and Picasso (two etchings). The new acquisitions will go on view in the print department in February.

The group presented by Mrs. Smith and her class has been carefully selected to demonstrate the contemporary point of view. The artists here represented are Peggy Bacon, George Biddle, Fiske Boyd, Vincent Canade, Arthur B. Davies, Adolf Dehn, Mabel Dwight, Wanda Gag, Emil Ganso, George ("Pop") Hart, Louis Lozowick, Jose Orozco, Arnold Ronnebeck and Rockwell Kent.

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## BOSTON SECURES EHRICH ZOFFANY

BOSTON.—A painting by John Zoffany, intimate friend and able contemporary of Gainsborough, was acquired by the Boston Museum of Fine Arts at the recent American-Anderson sale of paintings from the Ehrich Galleries. It is a portrait group showing Henry Perkins Weston with his wife and their daughter, Mary Augusta, and until a few months ago this painting, like so many of Zoffany's works, was in possession of the family for which it was painted, wherefore a complete identification of the personages represented has been obtained from the present descendants.

Here the traditional family group is depicted in the foreground of a romantic wooded landscape. Mrs. Weston, handsomely gowned in pink silk, holds her child, Mary Augusta, on her lap. Mr. Weston standing nearby handles the reins of his riding horse and gazes at his wife and child. The naturalness of the poses and the freedom from all artificiality, as well as the historical evidence, place this picture in the artist's finest period, about 1770.

Zoffany limited himself to portraits and the so-called "Conversation Pieces," the majority of which have been kept in English and Scottish country houses, handed down from father to son, and therefore unknown to the general public. Although Zoffany was a foreigner, he portrayed the essential spirit of English family life even more successfully than his English contemporaries.

## 11,800 FRs. PAID FOR KANGHI VASE

PARIS.—An important sale of art objects and furniture at Hôtel Drouot was completed on December 8, bringing the grand total to about 1,650,000fr. Collectors and art dealers again were numerous at the second session, reports *The New York Tribune* of Paris.

Among the objects which brought keen bidding were: a decorated vase in biscuit china, of the Kanghi epoch, which fetched 11,800fr.; two white porcelain jars, decorated with polychrome enamel, of the same period, 16,500 fr.; two porcelain jars, with black ground, of the Kienlung epoch, 23,000fr.; an XVIIIth century screen in Coromandel lacquer, 30,000fr., and a vase in sea-green jade, with different subjects carved in relief, 10,500fr.

In another room, Me. Henri Baudoin conducted the sale of a fine ensemble of old paintings, art objects and tapestries. A painting by Lacroix de Marselle, "Le Départ pour la Promenade," was knocked down to a bid of 4,900fr.; another by Molenae, "Les Amusements de l'Hiver," went for 5,000fr. A small Louis XV chest of drawers, signed by J.-B. Galet, attained 7,250fr.; and a writing table in marquetry, 4,850fr. There was keen bidding for the tapestries. A XVIIth-century Flemish weave, with hunting as subject, reached 15,000fr.; an XVIIIth-century Aubusson tapestry, representing a landscape with figures, 25,250fr., and another Aubusson tapestry of the same period, with peasants as subject, 8,800fr.

## Furniture and Chinese Pottery Sold in London

LONDON.—Old English furniture, objects of art and porcelain, brought £4,213 at Christie's on December 3, reports *The Times*. The sale comprised the property of Lady Capel Cure, of the late Colonel Wyatt Turnor and the late Sir Edward Sharpe.

In the first-named property a Chinese lacquer cabinet, 42 inches wide, carved with a summer house and figures and painted in colors, fetched 390 guineas (Broughn); an XVIIIth century English decorated show cabinet, 145 guineas (H. Simmons); and a Chippendale mahogany cabinet, inlaid with scroll work in satinwood (M. Harris).

The Turnor property included a suite of Sheraton mahogany furniture, consisting of two settees and eight armchairs, which brought 200 guineas (M. Harris). A Chippendale mahogany side table, carved with frieze pattern, rosettes and ribands, brought 65 guineas (Staal); an old English lacquer cabinet, 18 inches wide and decorated with Chinese landscapes and foliage in black and gold, 78 guineas (M. Harris); and a pair of Chinese famille-verte oviform jars, enameled with flowering trees and shrubs, 8½ inches high, Kang-He, 72 guineas (Van der Kar).

From other sources there were a Chinese bowl painted with European hunting scenes and inscribed "Success to the Southern Hunt," Kien Lung, which brought 135 guineas.

## BARBIZON SCHOOL BRINGS HIGH BIDS

PARIS.—Despite world depression and a visible tightening of money in Paris, two comparatively unknown pictures by Corot and an equally vague Millet brought record prices in the sale of the collection of Louis Andrieux, former ambassador and prefect of Paris police, at the Hôtel Drouot auction here November 21, it is learned from *The New York Herald* of Paris.

The Millet, typical of the Barbizon school, brought 4,000fr. It is a drawing in bistre on cream-colored paper and represents the departure for the fields of a group of peasants.

One of the Corots has the rare double signature of the master in great block letters, one name above the other, in the lower left corner. This canvas shows three women against a typical Corot landscape of gray-blue sky and bending trees. It was sold for 19,000fr.

The second Corot, "Path Through the Trees," likewise shows bending trees, a cloth of blue lake, the reddish roof of a house and three peasants. Experts praise it as one of the best of the early Corots. It brought 57,100fr.

Neither of these Corots has ever been offered for public sale before, which explains why they are unmentioned in the Corot catalogue. They were sold by the painter himself to a friend, Alfred Koechlin, also an artist. Upon the latter's death the paintings went to his daughter, who was Mme. Andrieux, and were kept in the family.

## PRICES REPORTED FOR BELASCO ART

At the request of Mrs. Morris Gest, daughter of David Belasco, by whose order her father's furniture, books, etc., were sold on December 8, 9, 10, 11 and 12 at the American-Anderson Galleries the totals for each session and the grand total will not be published. The highest bid was made for the impresario's Napoleonic collection, comprising medals and dies, medallion plaques, miniatures, ivories, decorations, accoutrements, etc. L. J. Marion, acting as agent, paid \$3,100 for it.

In the field of furniture, Frank Partidge, Inc., secured No. 1233, a Queen Anne burl walnut grandmother clock for \$2,300. It was made by Daniel Quare and Stephen Horsemann in London about 1708. W. W. Seaman, agent, paid \$600 for No. 1229, a George II finely carved mahogany and needlework armchair; and H. E. Russell, agent, \$525 for No. 1231, a similar armchair, but of the George I period.

## GALLERY NOTE

A painting entitled "Checkmate" by Henri de Mance was recently acquired by Dr. Grete Stohr, well known New York art collector. Mr. de Mance is a pupil of the famous portrait painter, Franz Lenbach, and in America worked with the late Robert Henri. His paintings are to be found in several museums both here and abroad, as well as in private art collections of this country.

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# LONDON LETTER

By Louise Gordon-Stables

Inexpensive is a comparative term. So, when the Independent Gallery announces an exhibition of inexpensive English water-colors, one has to realize that these are inexpensive for the Independent Gallery and its patrons. As with most inexpensive things, one should not expect to find amongst them gems of the very first rank. Certainly one knows of finer examples of De Wint, Prout and Turner, but these are all big names and we know that their finest work has a value which does not qualify them for the inexpensive category. Having admitted this obvious fact, one can go on to say that there is many a water-color here which has its own merits. There are artists who were incapable of producing a thing devoid of character, and the chances are that their lesser works will appreciate in value with time. This applies especially to the British School from the last quarter of the XVIIIth century to the corresponding quarter of the XIXth, the one hundred years from which this pleasant little show has been drawn, with its Cotman "Classical Landscape," its three examples of David Cox, its "Alehouse Scene" of Rowlandson and its Samuel Palmer.

Another water-color show of quality is that of Martin Hardie's work at the Fine Art Society. Here the traditions of the British school are in no danger of not being carried on. There is in Hardie's drawings the traditional appreciation of the essential qualities of our own landscape and seascape and the same meticulous attention paid to the color values. The scudding cloud, the evening light settling down upon the countryside, the storm that threatens, all these are given with fidelity to

nature. In addition, the artist gives evidence that he can be almost equally at his ease when dealing with "A Street in Fez" or a "Scene in the Jura."

It is an interesting idea, though one can perceive its danger, to enlist the services of an academician in making the selection of contemporary work for an exhibition entitled "An Anthology of English Painting (1900-31)." The French Gallery has selected Gerald Kelly to choose the items for this exhibition, and on the whole he has performed his task well, though one perceives gaps for which it is not easy to account. In such an undertaking individual opinions as to which of the living men are significant and important must differ. One must be satisfied if, as a whole, the show is planned on consistent lines, and this is the case here even if some of the items are provocative in character. One is able to deduce from them, at least, what are the predilections of Mr. Kelly himself, a point which enables one to judge his own work the more clearly.

It is three years since Sir Joseph Duveen offered to donate to the British Museum a special gallery for the housing of the Elgin Marbles, but it is only now that the trustees have signified a formal acceptance. This delay has no doubt been due to the difficulties in deciding upon a suitable building. It is on condition that agreement be reached between John Russell Pope, the American architect selected by the donor, and the authorities in Russell Square, that the offer has been considered. There would be no object in shifting the sculpture from its present position unless it be to display it in a

manner more nearly approaching the original intention.

There is excellent authority for the report that Mr. Heath Hosken, the writer, has bought a Raeburn and a Hudson for some twenty dollars, the two of them. They were found in the heart of London, and in each case it has been possible to identify the subject, the portrait by Raeburn being of Sir James Campbell of Lochneil, and that by Hudson of Archbishop Herring. Up to the present the lucky owner has sold only one of his "finds," but he would have been still luckier had he at the time known the full value of his treasure.

Ernest Procter's exhibition has opened at the Leicester Galleries and we now know what a diaphenicon is. When we were originally told that it partook of the nature of both sculpture and painting, we were not prepared for paintings on glass, arranged in layers within a case, glass-fronted and otherwise of chromium or platinum-plating. The results achieved are highly decorative and should please all who have fallen a victim to the cult of the Victorian glass "shade," enclosing flowers and fruit of wax or wool. Indeed, in general feeling this new art is distinctly reminiscent of those unsophisticated groups that occupied the fingers and delighted the eyes of our mid-XIXth century forebears. It will accord well with the modern movement in furniture and will no doubt be appreciated by some of the modernist architects with interiors to decorate. Belonging to the lighter side of art, these decorations have distinct charm of their own.

In another room are to be seen Mrs. Mary Tompkins' paintings, equally original in another direction, and very stimulating in their fine use of color and pleasant line. Her flower pictures are especially arresting.

The English Wood Engraving Society is showing at the Colnaghi Gallery this year, and a very lively event it proves to be. Wood engraving is an art in which our craftsmen are peculiarly at home. They seem to understand particularly well the nice contrasts of black and white and the reciprocal relation of simple masses. Possibly wood engraving provides a means of gaining with a minimum of labor a maximum of result. However this may be, the designs are for the most part distinctly happy, especially when their end is book illustration. Among those who have contributed work of interest are Clare Leighton, Blair Hughes Stanton and John Greenwood.

The East London Group does not stand still and their present show at the Reid-Lefevre Galleries establishes the fact that their movement is forward. W. J. Steggle strengthens the impression that he made at earlier exhibitions and is gaining in flexibility, and John Cooper in a concert scene gives evidence of more than usual competence in the handling of a difficult composition. What one observes in general in this group is the absence of copybook productions and the prevalence of work which has something to impart and its own individual manner of imparting it.

That section of the press, which of late has been employed during spells of dullness in circulating sensational stories of "hitches" in connection with the French Exhibition at Burlington House, will have to find other topics to take their place, for the loans from France are arriving, complete with armed day-and-night guards.

## EXCAVATORS MOVE TO NILE OUTPOST

BOSTON.—The Museum of Fine Arts, Boston, has received news from Professor George A. Reisner, director of the Harvard University-Museum of Fine Arts Expedition in Egypt, that a detachment of his excavating force has been sent to the new site of Mirgisseh in the Second Cataract region of the Sudan. The site is one of the forts built and used by the Egyptians in the Middle and New Kingdoms to control traffic on the Nile, commanding, as it does, the passage of the difficult cataract of Abka. The garrisons of Egyptian soldiers stationed at such places were in a position to control the narrow channels by which boats had to be man-handled through the rapids, and at the same time their fortifications enabled them to resist any attacks made against them by the local hostile tribes. Such garrisons were also administrative outposts and to some extent trading posts like the Hudson Bay Company posts in northern Canada. Attached to them are cemeteries in which members of the garrisons and their families were buried.

Travelers in Egypt today who journey as far south as the Second Cataract of the Nile are familiar with the ruins of this ancient fortress, which is girdled by a wall built partly of sun-dried bricks and partly of rubble. Within it is enclosed the scant remains of a small temple supposed to have been built by Sesostris III who reigned about 2000 B. C. and who was the conqueror of Nubia.

In his excavations at Semna and Uronarti, the important forts in the chain which also includes the new site at Mirgisseh, Professor Reisner has already brought to light a mass of evidence bearing upon the ancient trade between Egypt and the country to the south and the well organized system of policing in force there.

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# BERLIN LETTER

By FLORA TURKEL-DERI

The third of the exhibitions arranged by the Berlin museums in co-operation with the Academy of Fine Arts is devoted to early American objects from Mexico and Central and South America. The Ibero-American Institute has also participated in the organization of this show which unites museum property and loan gifts from private collections. Since we are especially interested today in early arts giving unsophisticated expression to impulses and desires, the present offering is most timely. Our over-civilized era, with its longing for the vital and elemental, has indeed, developed an understanding of such cultural manifestations. It is also the first time that this type of work has been shown in Germany without ethnographical classification and from the purely esthetic standpoint. A judicious selection of the varied creations of these ancient cultures has been placed on view and in such a presentation they exert a strong and peculiar fascination.

The majority of the exhibits were found in burial places—in fact, objects brought to light by the spade greatly contributed to the elucidation of early American civilization. However, as all available sources of information are as yet incomplete, an exact historical classification cannot be determined. Fortunately, however, art appreciation is not dependent on chronological order and this is especially true when the appeal of original creativeness modifies the enigmatic and unfamiliar. What strikes the visitor most strongly at first is the stylistic variety of the products from the pre-Columbian period. The types include primitive, strikingly naturalistic, fantastically grotesque and purely symbolical forms—all seemingly unrelated to each other, yet imbued with a kindred spirit.

Mexican and Peruvian objects, with their outstanding revelations of early American culture, are naturally given a prominent place in the exhibition. It is amazing to see what these early sculptors, animated by adoration and fear of their gods, achieved with primitive tools. Among the exhibits are huge stone animal sculptures, monumentally daring in their outline. Of Aztec provenance, their vigorous simplicity reveals the cruel and belligerent character of this tribe. The head of an eagle is carved with supreme energy. A feather snake, emblem of the air god Quetzalcoatl, and a remarkable toad, almost modern in its angular simplifications, testify to the great virility of Aztec stone work. Also from this period are life-size figures of truly sculptural rotundity, free and individual in their treatment. Due to the

fact that stone sculptures of goddesses were inspired by religious feelings, they are more conventionalized and display less motion. However, their frontal rigidity is impressive in its own way.

A great number of smaller objects illustrate the diversity of the sculptors' themes. Conspicuous are the stone masks, while heads made of flat pieces of stone with human profiles carved into them, were perhaps intended for insertion into a wall. A remarkable degree of perfection and expressiveness is also found in stone heads from the Totonac period, while the Pipil style is illustrated by two large reliefs, with flat designs of a man and a skeleton, and a man and a deer respectively.

Ceramic products were a feature of ancient crafts and the pottery remains afford much valuable information as to the early culture of a country. The varied objects in the present display include examples of very high standard of paste, form and technique. Specimens from the Mexican upland valley, the Atlantic gulf coast and the eastern region where the Maya culture flourished, are all represented. Particularly notable are some of the finest Mayan pieces, not only bowls and cups, but figures and figurines being shown. The painting in various colors is applied with great skill and the decoration tells of the suggestive symbolism that is the magic language of primordial art. The use of incised ornament can be studied while types with modeled decoration and rich glazes are also included in the rich material displayed. A portion of the pottery was made for ceremonial or funerary purposes in the shape of fantastic, often monstrous figures almost entirely concealing the attached vessels for holding incense or preserving the ashes of the dead.

In the Peruvian region, pottery shows less tendency toward over-elaboration and the representation of repellent demonic symbolism. The objects include particularly fine examples decorated with great facility and a sure sense of color and design. The shapes of the various receptacles are manifold, but the handled vessel with one or two spouts, resembling a teapot, is among the most typical. Long necked vases in the form of a human face are also characteristic specimens. Other vessels with hybrid human and animal motives, reveal a strange symbolism derived from elemental forces in nature, which in those days was the greatest source of inspiration for emblematical forms.

That these early artists were also able to achieve sculptures in the round is evidenced by the life-like portrait

heads of Indians whose beautiful and harmonious features are painted in red and white. Their origin is the valle de Chimalaca.

The feather mosaic work on which the Indians spent so much love and labor arouses admiration. These examples are wonderfully balanced in concept and color and consummately skillful. The weaving, embroidery and pearl work, in soft colors, also displays patterns of great variety and rich detail.

The most popular exhibit, however, doubtless consists of the Colombian gold objects, the story of the discovery of the Inca's treasury by the invading Spaniards still retaining its hold over our imagination. These gold masks, helmets, pins, chains, pendants and so forth give an idea of the luxury and splendor that so dazzled the *conquistadores*. The masks and helmets are especially fine in execution, the subtlety of the modeling in the former and the precision of geometrical patterns in the latter being nothing short of marvelous. Even the tiniest objects such as small animals in gold reveal the same skill. Ornaments which were worn in great variety are represented by characteristic specimens.

The mosaics inlaid with turquoise, obsidian, shells and other materials on a resinous matrix are another department of Inca art. One of these mosaics is directly applied on a human skull, while two other examples depict jaguars. When the first pieces of this work reached Europe in 1520 and Dürer saw them in Brussels, he recorded in his diary that he was much impressed with the gorgeous color and the strange beauty of these primitive works of human invention.

There remain the copies of frescoes made by Professor Walter Lehmann. The strong color and exuberant symbolism of these works is extraordinarily stirring. Particularly interesting is that from the temple in Chichen Itze, Yucatan, dating from the early

Toltec period, circa 1200 A. D., and depicting battle scenes with many figures. All spaces are filled with intricate details and symbolic signs, the deciphering of which is at best hypothetical. Yet, whatever the crowding and conventionalization, these paintings are full of life and color and an instinctive rhythm.

This exhibition, in fine, is an important step in revealing the esthetic side of primitive culture, which was formerly regarded only ethnographically and left to the museum of natural history.

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The Museum of East Asiatic Art has set up two private loan collections of great distinction, the Baerwald Chinese porcelains and the famous von der Heydt ancient Chinese sculptures. At the same time, Chinese objects lent by various museums are on view, plastic productions of the Han dynasty being especially important. The manner of the installation is also notable, especial care being given to the proper spacing and lighting of each piece. This up-to-date style of display makes it much easier for the public to familiarize itself with museum riches.

The Baerwald porcelains excel in small XVIIth and XVIIIth century monochromes of great beauty of form, which have been so arranged in relation to each other as to form an impressive ensemble. The brilliance and purity of the colors are unparalleled—yellow, green, blue, black, rust, aubergine. Even the tiniest objects, such as snuff bottles are exquisite in form and color glaze. Offsetting the monochromes are the Baerwald pieces from the early Ming to the K'ang-hsi periods: the Ming standing out for its refinement of style and restrained decoration and the K'ang-hsi for its floral themes and naturalistic representations.

The collection belonging to Baron von der Heydt contains an imposing

number of monumental sculptures. In these, one discerns a development similar to that in the West. In the steles representing Kuan Yin, the goddess of mercy, the expression of aloof serenity is reminiscent of the charm and sweetness of Gothic madonnas, while the later self-assertive Buddhas and Bodhisattvas are analogous to a similar trend in Europe. In addition, the mighty beasts in dignified pose convey an idea of the importance of animals in the ancient Chinese religious rites. There is also a sepulcher plate from the tomb of a married couple which must be mentioned. It is decorated with a lively design of human and animal figures with the stylized branches of a tree forming interlacing ornamental bands.

Han objects are in a special room. Especially fine among these bronze and clay objects, many of which were found in tombs, are the metal receptacles inlaid with gold and modeled on simple, harmonious lines, as are all Han remains. Here are further to be seen the life-like rendition of persons and animals and bronze mirrors with floral decorations, discriminatingly distributed.

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The indictment against Otto Wacker for having committed fraud by selling spurious paintings as original works of van Gogh, has now been lodged by the public prosecutor. The date of the trial has not been published as yet.

## Syracuse Selects Miss Olmsted as Its New Director

Miss Anna W. Olmsted has been appointed director of the Syracuse Museum of Fine Arts, to succeed the late Mr. Fernando A. Carter. Miss Olmsted was formerly assistant director of the museum.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street—**Colored artist's etchings by Elyse Lord, through Dec.

**Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street—**Paintings by Giulio Aristide Sartorio, Dec. 21 until Dec. 31.

**American Academy of Arts and Letters, Broadway at 156th Street—**Memorial exhibition of sculpture by Paul Wayland Bartlett.

**American-Anderson Galleries, 30 East 57th Street—**Winning posters by school children, designed for the New York Dept. of Sanitation, Dec. 21-31.

**American Folk Art Gallery, 113 West 13th Street—**Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—**Christmas exhibition of drawings by members, Dec. 7-Jan. 2.

**An American Place, 509 Madison Avenue—**Paintings by Marin, through Dec.

**American Woman's Association, 353 West 57th Street—**Murals and decorative panels executed for the recent Chinese costume ball, through Dec.

**Architectural League, 115 E. 40th Street—**Prize-winning designs by Francis Scott Bradford for the Milwaukee Court House murals, through Jan. 9.

**Arden Gallery, 460 Park Avenue—**Fine examples of china, glass and antique and modern furniture.

**Argent Gallery, 42 West 57th Street—**Christmas gift exhibition by members of the Nat. Ass'n of Women Painters and Sculptors, through Jan. 2.

**Art Center, 65-67 East 56th Street—**Pens and autographs of distinguished people, Dec. 21-Jan. 2.

**A. U. D. A. C., 38 East 53rd Street—**Animals in blown glass by Marianna von Allesch, closes Dec. 30.

**Averell House, 142 East 53rd Street—**Art for the garden from English and French estates.

**Babeock Art Galleries, 5 East 57th St.—**Water colors and lithographs by Stan Wood, through Jan. 2.

**Balzac Galleries, 449 Park Avenue—**Seascapes by Hayley Lever and oils by Joseph Szekely, Dec. 21-Jan. 2. Modern French paintings.

**Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue—**Water-colors by Jacques Mauny, through Dec.

**Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—**Old masters.

**Bourgeois Galleries, 123 East 57th Street—**Contemporary French art, arranged by the Galleries Zborowski.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**Fine prints of the year, Nov. 17-Dec. 31. Paintings and sculpture by the New York Society of Women Artists and the Society of Swedish Women Artists, Nov. 24-Jan. 1. Water colors and drawings by Albert H. Sonn, through Jan. Decorative designs by children in the Brooklyn elementary grades, through Jan. 15.

**Brooklyn Painters and Sculptors, Inc., 212 Hicks Street, Brooklyn—**Opening exhibition, through Jan. 2.

**Brownell-Lambertson Galleries, 106 East 57th Street—**Prints, glass and gifts, through Dec.

**Brummer Gallery, 55 East 57th Street—**Pottery by Artigas, through Dec.

**Bucher Galleries, 485 Madison Avenue—**Antiques, tapestries and objects of art.

**Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."

**Carlberg & Wilson, Inc., 17 East 54th St.—**XVIIIth century English and French portraits, primitives and sporting pictures.

**Caz-Delbo Gallery, 561 Madison Avenue—**Memorial exhibition of work by Forain, under the auspices of the French government, through Dec. Sculpture by Richmond Barthé.

**Central Synagogue, Community House, 652 Lexington Avenue—**Exhibition of work by Jewish artists.

**Ralph M. Chalt, 608 Madison Avenue—**Important Chinese porcelains.

**Chambrun Galleries, 536 Madison Avenue—**Permanent collection of French paintings.

**Charles of London, 52 East 57th Street—**Paintings, tapestries and works of art.

**Children's Art Centre, 184 Eldridge Street—**Facsimiles of drawings by Rembrandt.

**Contemporary Arts, 12 East 10th Street—**Group show of water colors, drawings and monotypes, through Jan. 9.

**Cornell Club, Madison Avenue and 38th Street—**Etchings and lithographs by American artists, assembled by the Grand Central Galleries, until Jan. 1.

**Daniel Gallery, 600 Madison Avenue—**Water colors and drawings by Rosella Hartman, through Dec.

**Delphic Studios, 9 East 57th Street—**Paintings and drawings by Maxine Albro, Dec. 7, through Jan. 2.

**Demotte, Inc., 25 East 78th Street—**Work by Picasso, Nov. 30, through Dec.

**Herbert J. Devine, 42 East 57th Street—**Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Downtown Gallery, 113 West 13th Street—**American print-makers, through Dec. 31. "American Ancestors," i.e. portraits, landscapes, animal compositions, etc., by little known or anonymous XIXth century American artists, through Dec. 31.

**A. S. Drey, 650 Fifth Avenue—**Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street—**Portraits of Young People," sponsored by the College Art Ass'n, to benefit the Children's Aid Society, Dec. 21-Jan. 9.

**Durand-Ruel Galleries, 12 East 57th St.—**Still life and flower studies by Albert André and Georges d'Espagnat.

**Dutton's, 481 Fifth Avenue—**Water color drawings by Gordon Grant.

**Ehrlich Galleries, 36 East 57th Street—**XIVth-XVIIIth century paintings, "Scenes from the Life of Christ," and antique English furniture and gifts for Xmas, through Dec.

**Ferargli Galleries, 42 East 57th Street—**Twenty-five paintings by Abby White Howells, Dec. 28, through Jan. 9. Portraits and New York views by Harry Lane, Dec. 21-Jan. 2.

**Fifteen Gallery, 37 West 57th Street—**"Black and white" show by members, through Jan. 2.

**The Gallery, 144 West 13th Street—**Xmas gifts and water colors of Mexico by Helen McAuslan.

**Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 115 West 57th St.—**Paintings by American and foreign artists.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Fifth annual exhibition by the Philadelphia Society of Etchers, Dec. 8-31. Recent wood carvings by Allan Clark, through Dec.

**116 Greenwich Avenue—**Exhibition by Greenwich Village artists, through Jan. 8. From 3 to 10 P. M., daily.

**Harlow, McDonald Co., 467 Fifth Ave.—**Water colors of hunting dogs by R. Ward Binks, through Dec.

**Marie Harriman Gallery, 61 East 57th Street—**Paintings by young Americans, until Jan. 1.

**P. Jackson Higgs, 32 East 57th Street—**Old masters from the XIVth until the XIXth century.

**Edouard Jonas of Paris, 9 East 56th St.—**Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

**Junior League, 221 East 71st Street—**Water colors by Margaret Edmonds.

**Kennedy Galleries, 785 Fifth Avenue—**Etchings by John Taylor Arms and drawings by Nancy Dyer, through Dec.

**Keppel Galleries, 16 East 57th Street—**Colored prints and contemporary and old masters, through Dec.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—**Works of art, paintings, tapestries and antique furniture.

**Kleemann-Thorman Galleries, Ltd., 555 Madison Avenue—**Paintings of clipper ships by Prof. Alfred Jensen. New prints.

**Kleinberger Galleries, 12 East 54th St.—**Old masters, through Dec.

**Knoedler Galleries, 14 East 57th Street—**"A Print Lover's Hundred," to celebrate the 55th birthday of the firm.

**Kraushaar Galleries, 680 Fifth Avenue—**Lithographs by Toulouse-Lautrec, Dec. 28, through Jan. 23.

**L'Elan Galleries, 50 East 52nd Street—**Modern French and American paintings (Wiltz, Trunk, Schary, Ault, Branchard, Gaulois and Driggs), through Jan. 9.

**J. Leger & Son, 695 Fifth Avenue—**XVIIIth century English portraits and landscapes, through Dec.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—**Illustrations by Artzybasheff for "Behind Moroccan Walls" to Jan. 5, and water colors by Henry Theodore Leggett.

**John Levy Galleries, 1 East 57th Street—**Early masters, through Jan. Landscapes by Ashton Knight, through Jan. 9.

**Julien Levy Gallery, 602 Madison Avenue—**Photographs by Nadar and Atget, through Jan. 9.

**Little Gallery, 29 West 56th Street—**Handwrought silver.

**Lord and Taylor's, Fifth Avenue and 38th Street—**Satiric drawings by Mésisse, until Jan. 1.

**Macbeth Gallery, 15 East 57th Street—**Maine coast towns by C. K. Chatterton, Dec. 21-Jan. 9. Woodcuts by Thomas Nason, Dec. 8-31.

**Macy Galleries, 54th and Sixth Avenue, 5th Floor—**Young American artists, through Dec.

**Pierre Matisse Gallery, 51 East 57th Street—**Modern French paintings and sketches, through Jan.

**Maurel Gallery, 689 Madison Avenue—**"The Cat," its artistic interpretation, Dec. 8, through Dec. 31.

**Metropolitan Galleries, 730 Fifth Avenue—**English paintings of the XVIIIth, XVIIIth and XIXth centuries, through Jan. 9.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Lace and costume accessories, Gallery H19, through December 31. Prints (selected masterpieces), Gallery K41. Daggers and knives from the Cuspar Whitney collection, Gallery H5, through Dec. Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, Gallery H17, through February 14. Reproductive prints, Galleries K37-40, through Dec. 27. Loan exhibition of early New York silver in the Alexandria Ballroom and exhibition of the Paul bequest and other Chinese textiles, Gallery D6, Dec. 8, through Jan. 31. New addition to the American Wing.

**Michaelyan Galleries, 20 West 47th Street—**Oriental rugs, old tapestries, chenille carpets.

**Milch Galleries, 108 West 57th Street—**Paintings by Pascin, Rafioli, Rittman, Speight, Schnakenberg, Du Bois and others, Dec. 28, through Jan. 9.

**Montross Gallery, 785 Fifth Avenue—**Latest pottery by H. Varnum Poor, through Jan. 2. Paintings by Agnes Symmers, Dec. 14-Jan. 2.

**Morton Galleries, 127 East 57th Street—**Inexpensive pictures for Xmas gifts, Dec. 14, through Jan. 2.

**Museum of French Art, 22 East 60th Street—**Photographs of contemporary French celebrities by Manuel Frères, Dec. 2-Jan. 1.

**Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street—**Paintings by Sir William Orpen, Sir John Lavery and other Royal Hibernian Academicians. A permanent exhibition of arts and crafts. Open daily, 10 a. m. to 10 p. m.

**Museum of Modern Art, 730 Fifth Avenue—**One-man exhibit by Diego Rivera, Dec. 23-Feb. 1.

**National Academy of Design, 215 West 57th Street—**Winter exhibition. The first annual exhibition by National Ass'n of Women Painters and Sculptors, Dec. 31, through Jan. 20.

**J. B. Neumann, New Art Circle, 9 East 57th Street—**New work by Mario Toppi, through Dec.

**Newark Museum, Newark, N. J.—**Modern American paintings and sculpture. American folk sculpture, through January. The Wilbur Macy Stone collection of paper dolls, paper theatres, picture puzzle books, peep shows, etc., dating from 1700, until March 1. Modern American paintings and sculpture the bequest of Miss Lizzie Bliss. The Jaeline collection of Japanese art, to Jan. 10.

**Newark Public Library, Washington Park, Newark—**Books printed by the late William Edwin Rudge from the R. C. Jenkinson collection.

**Newhouse Galleries, 11 East 57th Street—**XVIIIth century portraits and landscapes.

**New York Public Library, 476 Fifth Ave.—**Memorial exhibit of prints by S. L. Smith, Dec. 1-Feb. 1. French illuminated mss. and books covering a period of six hundred years (1300-1900), through Dec.

**New York University, 100 Washington Square—**Exhibition of recent acquisitions.

**Painters' and Sculptors' Gallery, 22 East 11th Street—**First N. Y. one-man show of drawings and paintings by E. E. Cummings and work by Eloisa Schwab, Matisse, Lachaise, Adolph Gottlieb, Celia Schwebel and I. Iver Rose, until Jan. 1.

**Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.

**Frank K. M. Rehn, 683 Fifth Avenue—**Paintings by Americans artists.

**Reinhardt Galleries, 730 Fifth Avenue—**Italian and German primitives. Old masters and paintings by French and American contemporaries.

**James Robinson, 731 Fifth Avenue—**Exhibition of old English silver, Sheffield plate and English furniture.

**Roeck Museum, Riverside Drive and 103rd Street—**Religious art by contemporary American artists, until Jan. 4.

**Schulthels Galleries, 142 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Marine paintings, through Dec.

**Scott & Fowles, 680 Fifth Ave.—**XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—**Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street—**Paintings, tapestries and sculpture.

**Silberman Gallery, 133 East 57th Street—**Paintings, art objects and furniture.

**W. and J. Sionne, Fifth Avenue at 47th Street—**Contemporary American ceramics.

**Stair and Andrew, 71 East 57th Street—**Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

**Marie Sternier, 9 East 57th Street—**Water colors by Sam Charles, through Dec.

**Hotel St. Moritz, 50 Central Park South—**Present day Hellenic art studies, through Jan. 2.

**Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—**Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian).

**Valentine Gallery of Modern Art, 69 East 57th Street—**"Since Cezanne," a cross-section of 17 leading painters of the Ecole de Paris, Dec. 28, through Jan. 16.

**Van Dieman Galleries, 21 East 57th St.—**Paintings by old masters.

**Vernay Galleries, 19 East 57th Street—**Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

**Wanamaker Gallery, au Quatreime, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Julius H. Weltzner, Inc., 122 East 57th St.—**Old and modern paintings.

**Weyhe Gallery, 794 Lexington Avenue—**Miscellaneous holiday show, through Dec.

**Whitney Museum of American Art, 10 West 8th Street—**American paintings and sculpture of the last fifty years, until Jan. 1.

**Wildenstein Galleries, 617 Fifth Avenue—**Decorations by Jose Maria Sert for the Chapel of the Liria Palace of the Duke of Alba in Madrid, through Jan. 8.

**Women's City Club, 22 Park Avenue—**Eleven religious paintings by Carl Schmitt, through the holidays.

**Yamanka Galleries, 680 Fifth Avenue—**Group of important early Chinese bronzes.

**Howard Young Galleries, 634 Fifth Ave.—**Selected group of old and modern masters, through Dec.

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## CINCINNATI

A large exhibition of engravings and woodcuts by Albrecht Dürer will be held at the Cincinnati Art Museum during the holiday season. Quite appropriately subjects from the life of Christ are featured in the exhibition, while the most important single series represents the famous "Life of the Virgin," complete in proof impressions of extraordinary quality. This set, as well as a large number of the other prints, is lent by Mr. Herbert Greer French, Cincinnati collector and connoisseur. The rest are drawn from the museum's collections and from the collections of Dr. Allyn C. Poole and Mr. Edwin A. Seabrook.

December 26 the exhibition of drawings from the collection of Dan Feltowes Platt, being circulated by the College Art Association, will open at the museum.

## ANDOVER, MASS.

The Addison Gallery of American Art at Phillips Academy is featuring the work of James Chapin and of F. C. Frieseke until February 1. These two one-man exhibitions are hung in adjoining galleries and include early productions by each artist as well as paintings not before on public view.

On January 7 a rotary exhibit known as "Graphic Processes" will be sent from the American Federation of Arts.

## HOUSTON

The December exhibits at the Museum of Fine Arts of Houston have been devoted to art in the South. By showing both of the Ninth Circuit Exhibitions of the Southern States Art League, oils and drawings by Watson Neyland of Liberty, Texas, a neighboring city to Houston, and water colors by Edward B. Arrants, the 1930-31 Traveling Scholar in Architecture of the Rice Institute, the Houston museum is trying to prove that artists are not without honor in their own country.

The Ninth Circuit Southern States Art League exhibitions have been selected from the Eleventh Annual Exhibition held last April at the Telfair Academy of Arts and Sciences in Savannah, Georgia. Of the seventy artists represented from fifteen Southern states and the District of Columbia, Texas can boast of fourteen, two of whom are Houston artists.

Twenty-six oils and drawings are being shown in Watson Neyland's first one-man show. This collection of portraits, landscapes and still lifes is characterized by a careful and intelligent expression of artistic evaluations.

Edward B. Arrants was the Rice Institute Traveling Scholar in Architecture for 1930-31, and the twenty-four water colors he is showing at the Museum of Fine Arts of Houston are a result of his European travels. Most of the scenes depicted are in Italy and Sicily. Primarily a student of architecture, he has chosen many architectural subjects, but his paintings are studies of color and design rather than of architecture.

## PHILADELPHIA

The annual print exhibition at the Art Alliance closes December 26. In order to make this show of particular interest only the latest work of the exhibiting artists was eligible.

Beginning January 4 the Art Alliance for three weeks will house the Exposition of Indian Tribal Arts, the inaugural showing of which is now on at the Grand Central Galleries in New York.

The exhibition at the Ayer Galleries until January 1 comprises commercial and political posters from Europe, Asia and Latin America.

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*Loaned by the Reinhardt Galleries to the Exhibition of Portraits of Young People, assembled by the College Art Association at the Dudensing Galleries as a benefit for the Children's Aid Society.*

## CLEVELAND

The sculpture of Carl Milles is the leading exhibition at the Cleveland Museum of Art during the month of December and continuing through January 10. His great equestrian statue from the Folke Filbyter fountain at Linköping, Sweden, stands on a high pedestal in the center of Gallery IX, surrounded by the four tritons from the Poseidon fountain, the five great bronzes forming a group of tremendous power. Several small figures of swimming mermaids and tritons, scattered about the gallery, are fragments from the Poseidon fountain and the Diana fountain in the courtyard of the Swedish Match Company in Stockholm. A large bronze of the Sunlighter, showing the magnificent abandon of a sea-sprite riding a dolphin, the group, heroic in size, of two dancing girls, and a pair of bronze bears, are other figures of exceptional beauty and power.

It is rarely possible for museums to secure exhibitions of sculpture of such magnitude as this, the expense and labor involved in handling, when procurable, being too great. The Folke Filbyter group alone weighs about four thousand pounds, and the physical resources of the museum were strained

to their utmost in installing the collection.

## MODERN

PAINTINGS

SCULPTURE

WATER COLORS

ETCHINGS



## MILCH GALLERIES

108 WEST 57TH STREET

NEW YORK

This installation has been kept severe and dignified, with the gallery walls left stark and bare, that nothing might detract from the Norse atmosphere that seems to envelop such works as the equestrian group.

The Fifth Annual Ohio Print Makers' Exhibition is being held throughout the month. In this are included fifty-two lithographs, etchings, drypoints, aquatints and block prints of various types, representing the accomplishment of thirty-four artists. Of the prints shown, nearly half are by Clevelanders. Later, the group will be circulated throughout the state under the auspices of the Dayton Art Institute.

## WASHINGTON

On the evening of January 4, Sears, Roebuck and Company in their art galleries at 1106 Connecticut Avenue will open an impressive exhibition at which

His Excellency, Sesostris Sidarous Pasha, minister from Egypt, will be the guest of honor. In addition to the remarkably fine collection of porcelains lent by His Excellency, there will be paintings by the faculty of the Grand Central School of Art, paintings by Charles Aiken and Antonio Martino, soap sculpture sent by the National Soap Sculpture committee, etchings by Edward T. Hurley and Charles Dahlgren, sculpture by J. A. Melidon and water colors by Richard Sargeant. The exhibition will continue through January 28.

The Phillips Memorial Gallery is showing throughout December recent work by Karl Knaths.

At the Smithsonian Institution block prints by Ernest W. Watson of Brooklyn are on view until January 3, to be followed by etchings by Beatrice S. Levy of Chicago for four weeks.

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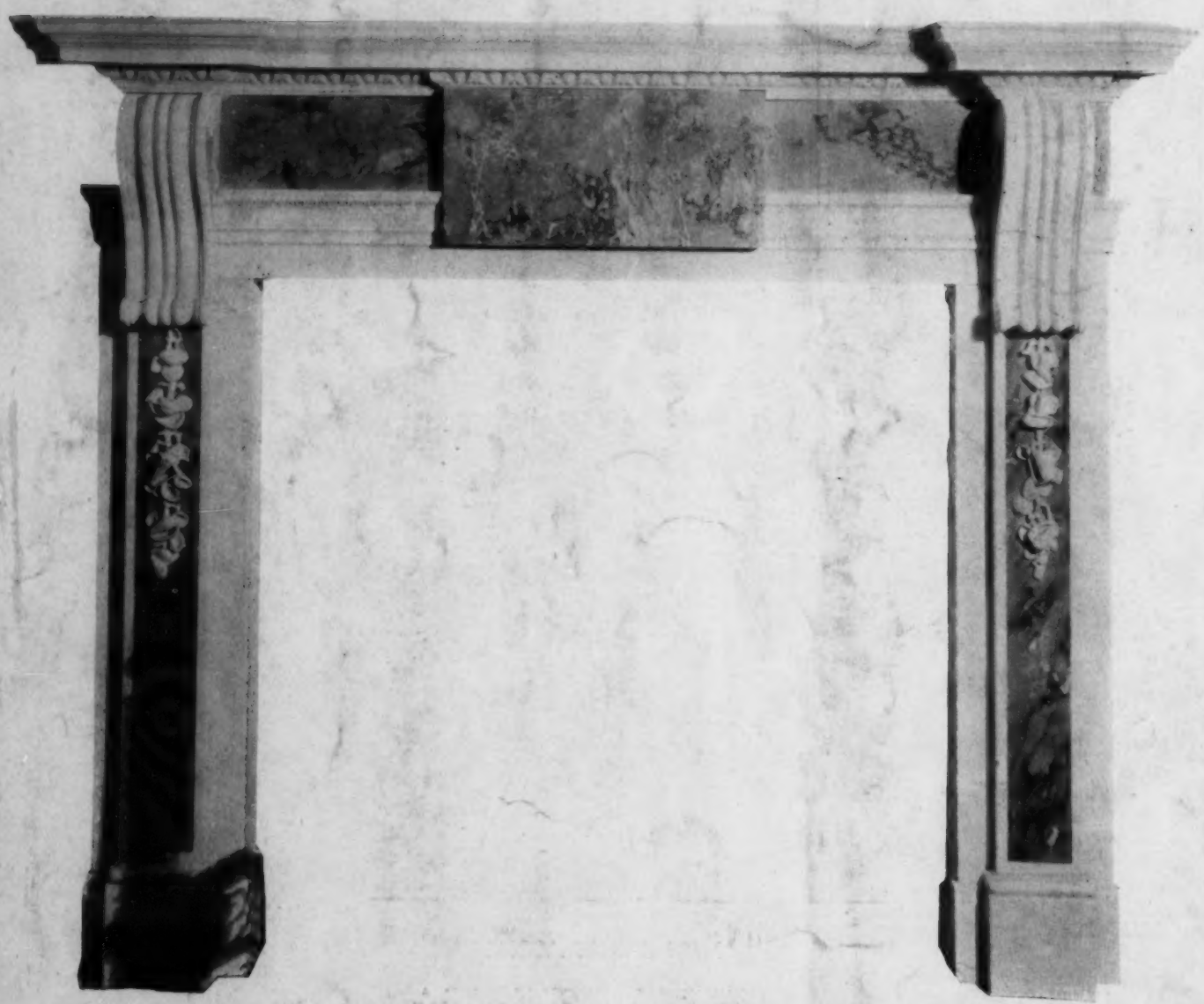
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